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HiFi REVIEW

April 35¢

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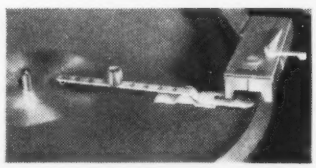
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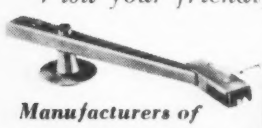
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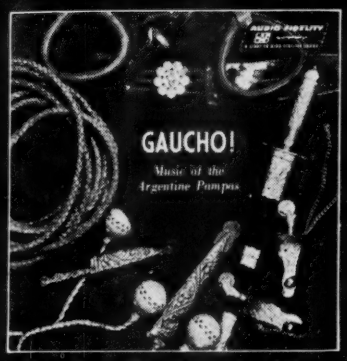
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HiFi REVIEW

April, 1959

Vol. 2 No. 4

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use this check list when selecting the record changer for your stereo/mono high fidelity system

RUMBLE, WOW AND FLUTTER—These mechanical problems, especially pertinent to stereo reproduction, require maximum attention to design and engineering for suppression. Check the new GS-77

RECORD CARE—Dropping record on moving turntable or disc during change cycle causes grinding of surfaces harmful to grooves. Check Turntable Pause feature of new GS-77.

STYLUS PRESSURE—Too little causes distortion; too much may damage grooves. Check this feature of the new GS-77: difference in stylus pressure between first and top record in stack does not exceed 0.9 gram.

ARM RESONANCE—Produces distortion and record damage. Caused by improper arm design and inadequate damping. Check new GS-77 for arm construction and observe acoustically isolated suspension.

HUM—Most often caused by ground loops developed between components. Check new GS-77 and note use of four leads to cartridge, separate shields per pair.

MUTING—To maintain absolute silence during change cycle both channels must be muted. Check new GS-77 and note automatic double muting switch, plus R/C network for squelching power switch 'clicks.'

STEREO/MONO OPERATION—Stereo cartridge output signals are fed to separate amplifier channels. Record changer should provide facility for using both channels simultaneously with mono records. Check new GS-77 Stereo/Mono switch.

These are just a few important criteria to guide you in selecting the best record changer for your stereo and monaural hi-fi system. Some of these features may be found in changers now on the market, but only one changer incorporates them all—the modern Glaser-Steers GS-77. Only $59.50 less cartridge.

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HiFi Soundings



By DAVID HALL

WHEN CRITICS DISAGREE

Some 20 years ago, in one of the very first books on audio for the layman, I read a statement that has stayed with me—No two critics sitting in the same audience hear the same program. Yet, in the theatrical milieu of New York City, it has become accepted as a matter of course that the verdict—for good or ill—of the newspaper critics can make or break a stage show. There have been times, though, when four out of the seven major reviews have hymned praises to high heaven, while the others proclaimed disgust at the effrontery of the producer in perpetrating such a show on the unsuspecting public.

This being the case, it was with no little surprise that we encountered mail from some of our readers castigating us roundly for publishing reviews of identical recorded performances, in which the critical estimates differed to a considerable degree. "Could I suggest a *panel* to rate the records for HiFi Review? Then one guy with a hangover would not be disappointed while another critic gave rave notices."—So read one of the more provocative letters.

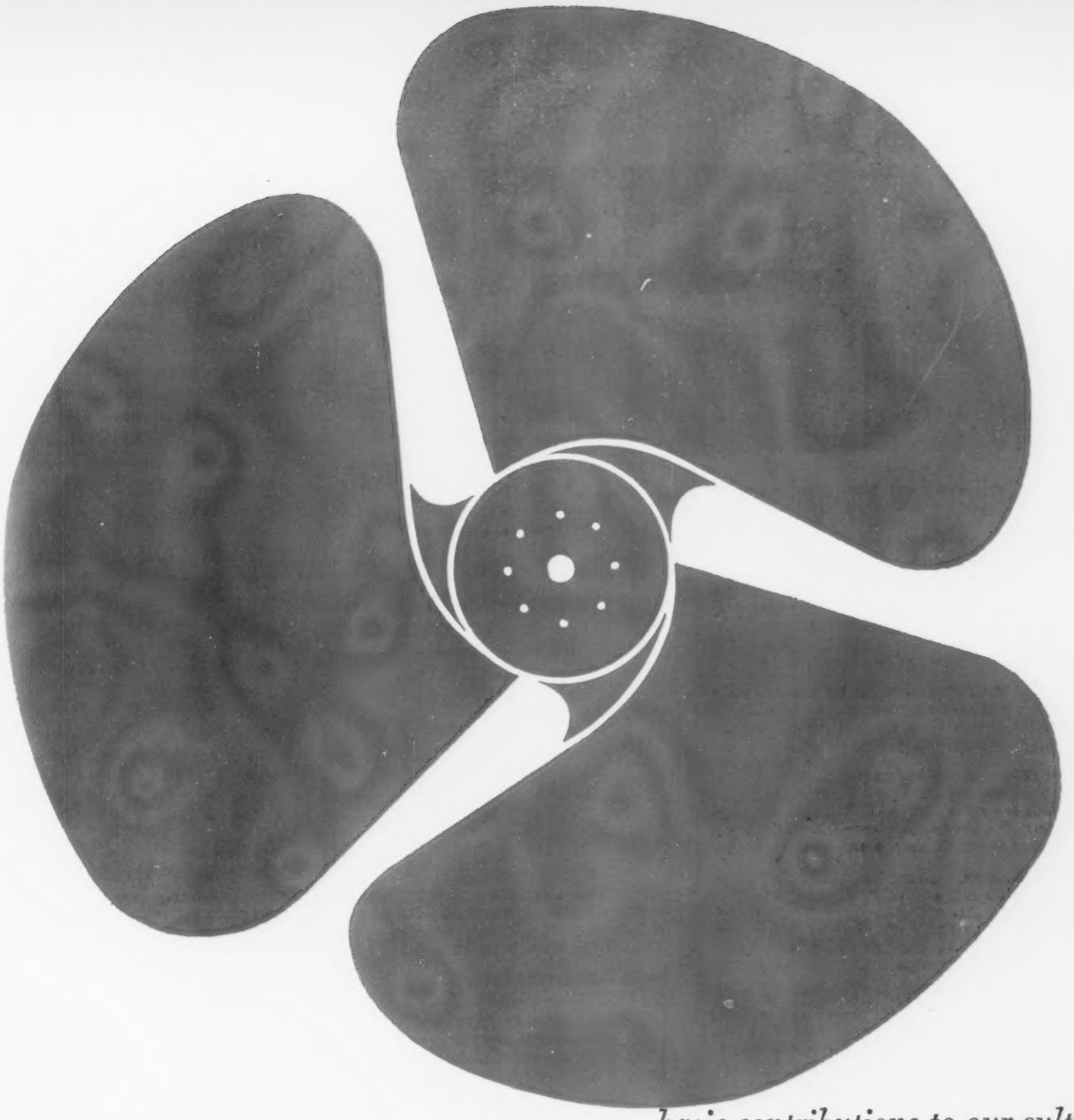
Strictly speaking, the "identical recorded performances" of which he spoke were not identical. For example, the Capitol recording by Stokowski of Gustav Holst's *The Planets* was issued in three different forms over a more than one-year span—first the monophonic disc, then in the early fall of 1958 the stereo tape, and toward the end of the year the stereo disc.

Differences in critical evaluation are no mere matter of "hangover" or of what side of bed the critic got out on that day. Concert reviewing may be a spur-of-the-moment affair—but records, after all, can be played and replayed by a reviewer over a period of several days.

Every member of the record review staff of this magazine has behind him a good many years of musical knowledge, record listening experience, and even record producing know-how. Thus each reviewer brings to bear on the evaluation of what he hears a highly complex set of attitudes, preconceptions, and aesthetic values—all of which can be summed up as "individual taste." For better or worse, individual taste begins where academic knowledge or technical know-how leave off. If we add to this the inevitable variations in audio playback equipment from one reviewer to another, as well as differences in listening rooms, and physiological hearing, it seems less reasonable to expect absolute critical agreement with respect to evaluation of records than in any other field of the performing arts.

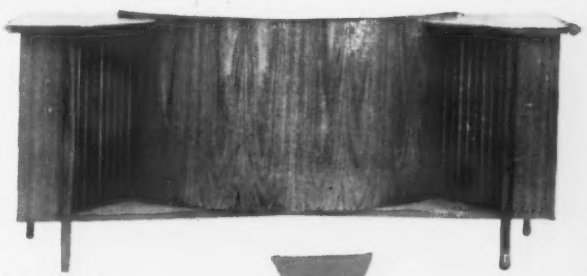
Record purchases today are governed by a curious combination of publicity, of radio station air-play, and record reviewer opinion. And now, with stereo discs on the scene, radio station air-play is temporarily a minimal factor for classical discs, and customer audition prior to purchase is a near impossibility. Thus an even greater burden of responsibility rests on the record reviewing fraternity and their publications.

Therefore, we say to our readers—When our reviews of identical recorded performances as issued on "mono" disc, stereo disc, and stereo tape appear to be in disagreement, don't get the mistaken idea that someone is trying to "put one over" on you, that our critics don't know their own minds, or that we're just playing fast and loose editorially. There are sonic differences in "mono" disc, stereo disc, and stereo tape which *can* create a very different *musical* impression, more so even for the expert than for the general music lover. To sum up, I can only quote the remark of an orchestra musician heard at the Minneapolis Symphony recording session of Tchaikovsky's *Nutcracker* after the famous pistol shot episode—"Please don't shoot the conductor, he's only trying to do his best!"



basic contributions to our culture

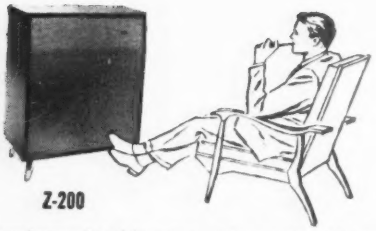
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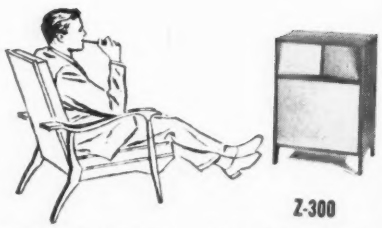
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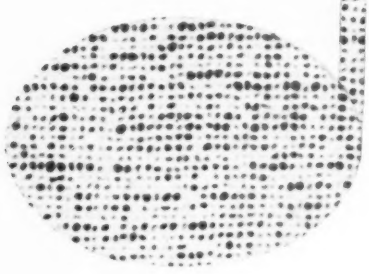
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• **C & M Coils** promises shipment of air-core inductors the same day your order is received. If you're an avid do-it-yourself fan, we suggest writing them for a copy of a new brochure. Eighty different inductance values are offered in No. 17 wire and 52 values in No. 16 wire. Air-core inductors are principally used in crossover networks. Prices range from $1.40 to $8.60. (C & M Coils, 3016 Holmes Ave. N.W., Huntsville, Ala.)

• **Eico** has in production its new Model HF35 Ultra-Linear 35-watt power amplifier, using a circuit very similar to the Eico HF60 and HF50 amplifiers. With a pair of EL34 tubes in the output stage, the HF35 is essentially the circuit of the HF50, except that the output tubes are self-biased. IM distortion is 0.15% at 20 watts output. Harmonic distortion is below 1% at any frequency from 20-20,000 cycles within 1.0 db. at 35 watts. Frequency response at 1 watt output is ± 0.5 db. from 5-60,000 cycles. To protect the output tubes, the HF35 uses the extra-rugged GZ34 rectifier tube which eliminates high starting voltages and thus lengthens capacitor and tube life. Price (in kit form) $47.95. Wired versions are available for $72.95. A matching cage inclosure is sold for $4.50. (Electronic Instrument Co., 33-00 Northern Blvd., Long Island City 1, N. Y.)

• **Erie Resistor** now offers a single ceramic element stereo cartridge. Marketed under the registered name, St-ERIE-O, the new cartridge is a turn-over model. Frequency response is 20 to 16,000 cycles; recommended load is 2 megohms, and tracking force is 5—6 grams. Channel separation is said to be better than 20 db. List price is $24.50 for the diamond/sapphire model. (Erie Resistor Corp., 644 W. 12th St., Erie, Pa.)

(*Continued on page* 10)

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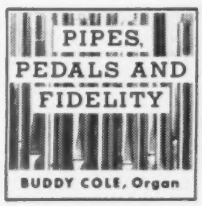
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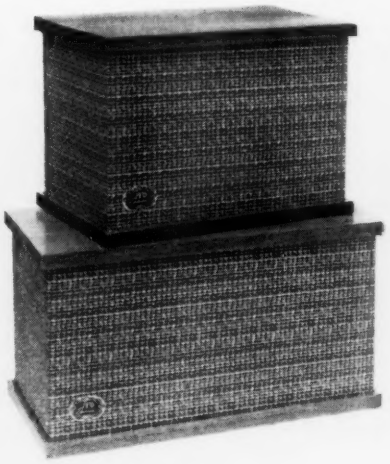
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(*Continued from page 8*)

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(*Continued on page 12*)

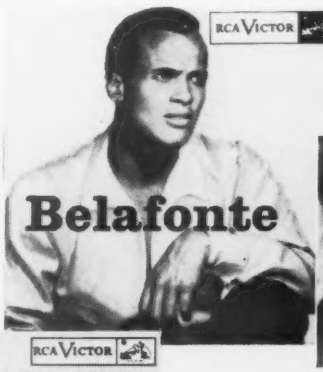
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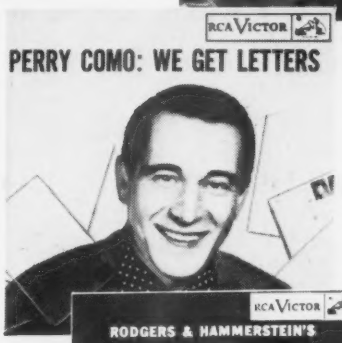
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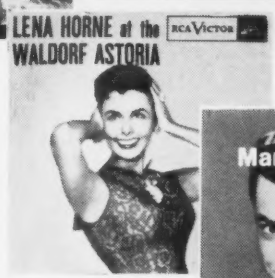
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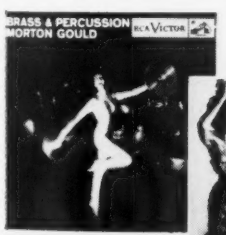
















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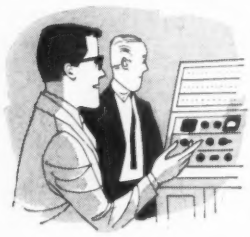
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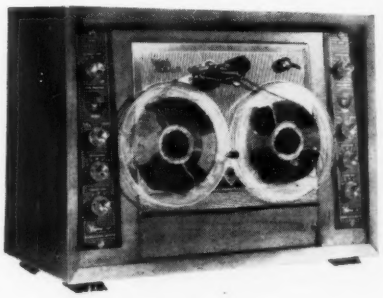
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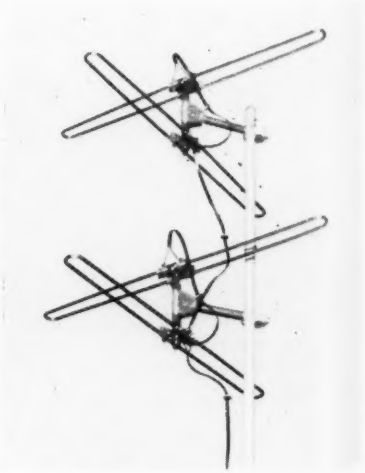
(*Continued from page* 10)

• **Viking** of Minneapolis offers a variety of cabinets for mounting its 75 and 85 Series tape decks and related tape system components. The W4SX cabinet shown here permits installation of either Viking tape deck and two vertically mounted recording amplifiers. The bottom panel (below the tape deck) is removable for custom installation of a power amplifier or mixer control. Other style furniture cabinets include a model designed for table or shelf mounting.

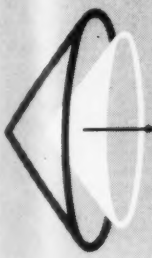


The W4SX cabinet sells for $39.50. Detailed information on these cabinets, as well as a variety of mounting flanges, portable cases, and consolettes is shown in the new accessories catalog (Form 692). (Viking of Minneapolis, Inc., 9600 Aldrich Ave. S., Minneapolis 20, Minn.)

• **Winegard** offers a nondirectional "turnstile" FM antenna. Called the Model FM3T, the antenna is ready to mount on the same mast with a TV antenna and can be stacked up to four bays using ordinary 300-ohm lead-in. A uniquely designed offset mount permits dual use of existing TV antenna towers. Two dipoles (one bay) stacked at right angles provide omni-directional reception. Stacking two bays increases signal pickup by 30%. Four bays increase pickup by approximately 95%. List price is $11.95 per bay (two dipoles). (Winegard Co., Burlington, Iowa)



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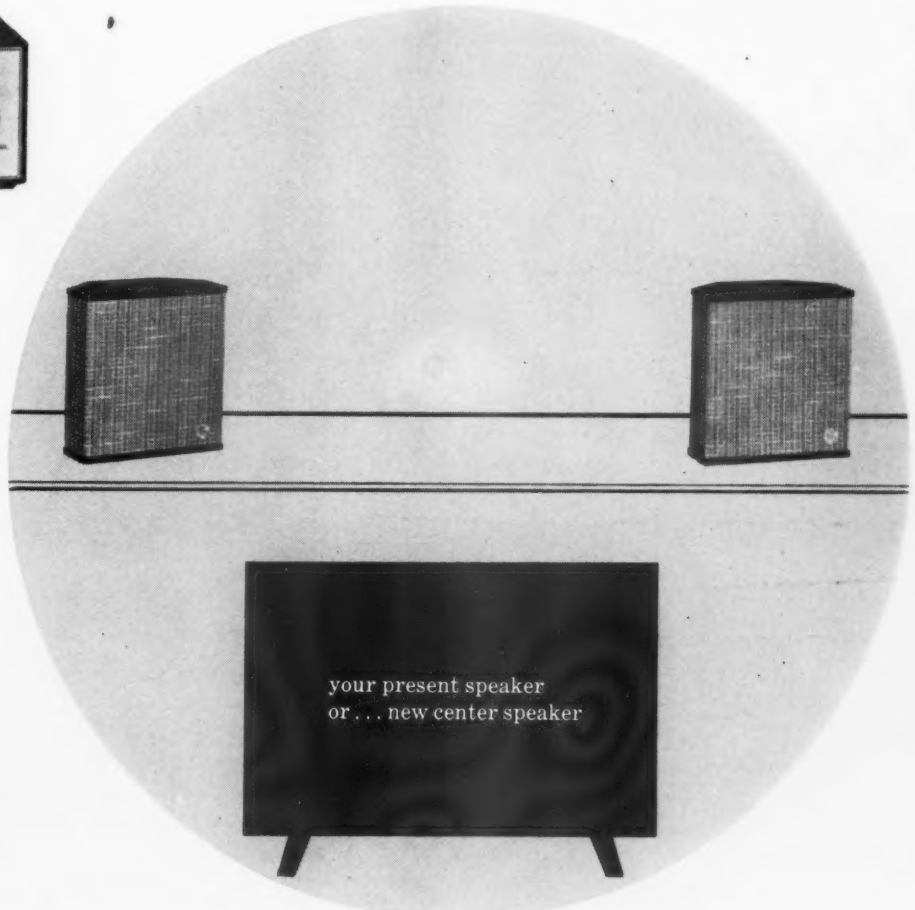
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DURING his years as conductor of the court orchestra at Anhalt-Cöthen (1717-1723), Johann Sebastian Bach had as his patron the young Prince Leopold, who was himself a gifted musician. He played the violin, viola da gamba and clavier, and was also a respectable singer. Bach's relations with the Prince were truly cordial and it was in this benevolent atmosphere that the six Brandenburg Concertos, the four Suites for orchestra and the violin concertos and sonatas came into being. In addition there were sonatas for cello, flute and viola da gamba and much clavier music, including the first part of the *Well-Tempered Clavier*, the English and French suites, Little Preludes, and Inventions.

In musical intricacy and structural complexity the three sonatas and three partitas for unaccompanied violin are perhaps the most daring works of the Anhalt-Cöthen years. Not that music for unaccompanied stringed instruments was such a rarity during the Baroque period. But Bach brought to these six works all the resources of his relentless musical logic. As Paul Henry Lang has put it: "Bach waves aside all restrictions and all conventions, unloosens all ties to the rational and empirical, plunging us, with the aid of a little wooden box with four strings on it and a thin rod with horsehair stretched from end to end, into the irrational and timeless. . . . Creative imagination fetes in them its absolute triumph over all limitations imposed upon it by form, material, and medium of expression." The celebrated Chaconne from the D Minor Partita represents one of the highest peaks of Bach's creation in this medium and there are no less than fifteen recordings currently available—seven in the solo violin original and eight in transcriptions ranging from solo guitar through piano to full orchestra.

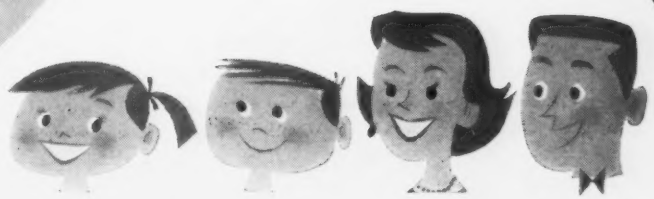
The D Minor Partita begins with four very short dance movements—Allemande, Courante, Sarabande and Gigue. Then the whole is capped with the stupendous Chaconne consisting of more than 60 variations on a descending ground bass—D, C, B-flat, A. Philipp Spitta, the German Bach scholar, has written a vivid description of this music: "The overpowering wealth of forms displays not only the most perfect knowledge of the technique of the violin, but also the most absolute mastery over an imagination the like of which no composer was ever endowed with. . . . From the grave majesty of the beginning to the thirty-second notes which rush up and down like very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a gloomy ravine, till a strong wind drives them to the tree tops, which groan and toss as they whirl their leaves into the air, to the devotional beauty of the movement in D major where the evening sun sets in the peaceful valley. The spirit of the master urges the instrument to incredible utterances; at the end of the major section it sounds like an organ and sometimes a whole band of violins might seem to be playing. This chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

Before we begin our discussion of the various recordings of the Chaconne, we must briefly touch upon the "Great Bow Controversy." There are many chords in Bach's music for unaccompanied violin in which the performer who uses the modern violin bow cannot play all the notes simultaneously

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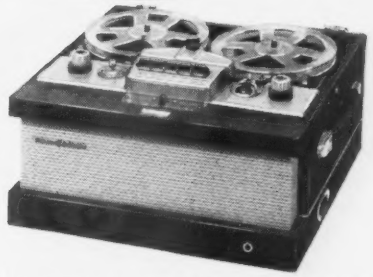


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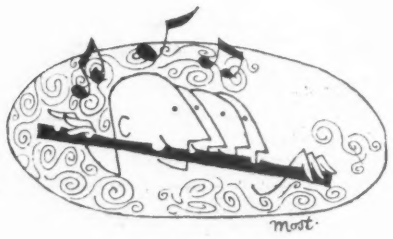
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because the different notes lie sometimes on three and sometimes on all four of the violin's strings. In such cases the performer must arpeggiate the chords. Because of this some Bach experts—Albert Schweitzer, most notably—have advocated the use of the early 18th century type of curved bow in the performance of the music so that all the notes of the written chords can be played together as chords. The trouble with this is that when the bow hair is loose enough so that all the notes of the chords can be sounded together, it is too loose to allow the single notes to be played crisply. Several years ago both Columbia and London had recordings (now deleted) of the six Sonatas and Partitas by Rolf Schröder and Emil Telmanyi, respectively, and featuring the curved bow. I have never heard the Schröder performances, but I remember Telmanyi's as flabby and dull. General practice these days is to stick to the modern bow, since it is not at all certain that Bach *wanted* the chords to sound as chords; he wrote them that way, to be sure, but we are learning through research that the musical notation of the baroque period often meant different things to the performers of the time than it does to us.

Three violinists are currently listed with integral recordings of all of Bach's Sonatas and Partitas for Unaccompanied Violin. They are Jascha Heifetz (RCA Victor LM-6105),



Johanna Martzy (Angel 35280/1/2) and Nathan Milstein (Capitol PCR-8370). In addition, three others are listed with recordings of the complete Partita No. 2 coupled with another work from the set—Zino Francescatti (Columbia ML-4935), Julian Olevsky (Westminster XWN-18023) and Ruggiero Ricci (London LL-1706). As might be expected, Heifetz is the most dazzling and brilliant player of the lot. In addition, he brings to his performance of the Chaconne an imagination and fancy unmatched by anyone else. Milstein's recording is of more recent vintage and has the advantage of better sound reproduction. Martzy is the least interesting of the three, lacking in fire and conviction, but her recorded sound is gorgeously full and rich. Francescatti, Olevsky and Ricci all play with fluent ease, with Francescatti the more forceful in his exposition.

So much for the Chaconne in its original unaccompanied violin format. There exists also a hoary tradition of transcribing this music for other performing media. Soon after the violinist, Ferdinand David, performed the then recently discovered Chaconne in the winter of 1840, his composer-friend, Felix Mendelssohn, produced a piano accompaniment that was published in London in 1847. Seven years later Robert Schumann published keyboard accompaniments for all six of Bach's Partitas and Sonatas. Later still, Brahms made a solo arrangement of the Chaconne for piano, left hand (recorded on Period 742 by the one-armed Austrian pianist for whom Ravel wrote his Left Hand Concerto, Paul Wittgenstein). Raff made one for piano, two hands, and Jeno Hubay, a noted violinist himself, produced a version for full orchestra. One of the most famous non-violinistic performances of the Chaconne in our time is that of Andres Segovia on the guitar (Decca DL-9751). It is amazing how well it sounds. For one thing, there is no problem with arpeggiated chords. With a single stroke Segovia is able to sound all the notes simultaneously. For another, the guitar is able to provide a deep bass, an octave lower than written, so that the music is enhanced in its majesty. Here is a superb performance of real art, and as such the transcription here becomes its own justification.

Two recordings are listed of the Chaconne as arranged for two-hand piano solo, presumably in the famous version by Ferruccio Busoni. Reine Gianoli (Westminster XWN-18100) and Anatole Kitain (Esoteric ESP-3001) are the performing artists but I have not been able to locate a copy of either disc at this writing.

And finally there are two "orchestral" transcriptions of the music currently available: Stokowski's grossly over-scored orchestration (RCA Victor LM-1133) and Emanuel Vardi's version for string orchestra recorded by the Concert-Masters of New York under the direction of the late David Broekman (Decca DL-9955, stereo 79955). The Stokowski version uses the music of the Chaconne just as a jumping off point and takes it from there, with elaborations and embellishments that Bach never dreamed of. The Vardi arrangement, on the other hand, hews pretty closely to the original and imparts to it a certain added solidity. The implied harmonies of Bach are given their concrete embodiment. Performance and recording are excellent, with the reservation that there is a slightly impersonal quality to the playing. Polished to ensemble perfection though they may be, a score of instrumentalists cannot bring to the Chaconne the insights of a single brilliant performer. It is as though Olivier, Gielgud and Maurice Evans were brought together to recite in unison the "To be or not to be" soliloquy from *Hamlet*; it would be brilliant theater, to be sure, but of a superficial nature. *Hamlet* and the Chaconne need to be distilled through the experiences and insights of one sensitive personality.

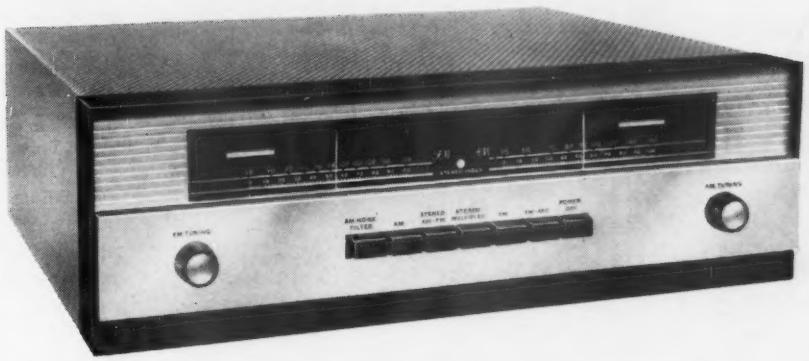
In sum, then, our recommendation for a recorded performance of Bach's mighty Chaconne is hands-down in favor of Heifetz; but if your musical taste doesn't favor the solo violin, then do make a point of hearing the masterly transcription and performance for guitar by Andres Segovia.

—Martin Bookspan

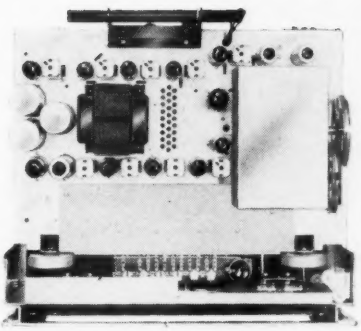
Basic Repertoire Choice To Date

1.	Tchaikowsky's First Piano Concerto Nov. '58, p. 48	Cliburn; Kondrashin with Orch. RCA Victor LM 2252 (mono) Cliburn; Kondrashin with Orch. RCA Victor LSC 2252 (stereo)
2.	Beethoven's Fifth Symphony Dec. '58, p. 41	Toscanini—NBC Symphony RCA Victor LM 1757 (mono) Ansermet—Suisse Romande Orch. London CS 6037 (stereo)
3.	Beethoven's "Moonlight" Sonata Jan. '59, p. 37	Petri Westminster XWN 18255 (mono)
4.	Dvořák's "New World" Symphony Feb. '59, p. 54	Toscanini—NBC Symphony RCA Victor LM 1778 (mono) Reiner—Chicago Symphony RCA Victor LSC 2214 (stereo)
5.	Beethoven's "Eroica" Symphony March '59, p. 49	Klemperer—Philharmonia Angel 35328 (mono) Szell—Cleveland Orchestra Epic BC 1001 (stereo)

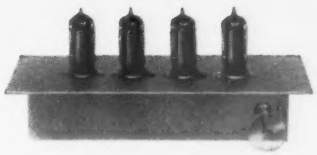
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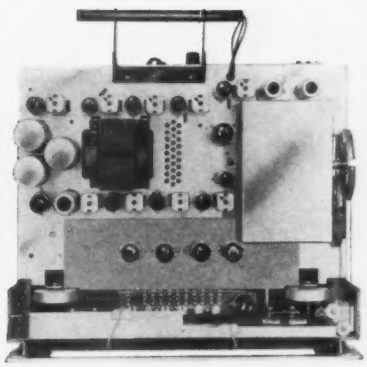
ALSO HAS ITS FUTURE BUILT-IN!



Top view of ST350. (Note new swivel antenna in flush position for cabinet and wall installations.)



New MA350 Multiplex Adapter



Top view of ST350 with MA350 installed. (Note swivel antenna extended for use with CX50 enclosure.)

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STEREO—NOW: Completely separate AM and FM front ends for simulcast (stereo) reception. Each with electronic bar tuning indicator. Ingenious Stereo Indexer for identification of six pairs of stations.

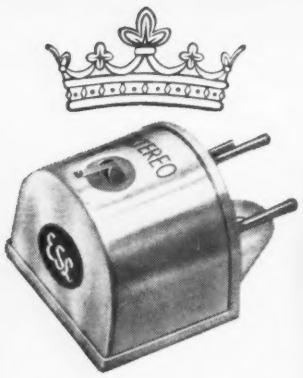
STEREO—FUTURE: New MA350 Multiplex Adapter plugs into chassis of ST350 (see illustration) to provide the only completely integrated tuner for receiving Crosby compatible multiplex (FM stereo) broadcasts.

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Sound and the Query

My single "full-range" speaker seems to be weak in the treble region. I suspect that a tweeter would improve matters considerably, but I don't want to get involved with a crossover network. Is there any simple way of adding a tweeter to my present speaker?

Crossover networks are particularly important where there is a chance for the two individual speakers to reproduce the same portion of the frequency spectrum. To keep the frequencies confined to the proper speaker and to take advantage of the best characteristics from both speakers, a crossover network is a necessity. In your case, a tweeter operating above 4000 or 5000 cycles would probably be sufficient. You can accomplish this by wiring a paper capacitor in series with the tweeter and then wiring both across the "full-range" speaker. The capacitor value (for a 16-ohm speaker) should be about 2.0 microfarads. You can best obtain this value by buying two 1.0 microfarad Sprague "Black Beauty" Telecaps, type 2TM-M1 (53¢ apiece) and twisting their leads together to wire them in parallel. Wire the two capacitors and the tweeter in series and then both of them in parallel across your present speaker. If the efficiencies of the two speakers are nearly alike, there should be a noticeable improvement in quality.

What is "Mumetal"?

To shield small electronic components that might be susceptible to induced 60 cycle a.c. hum, a "soft" magnetic material was required. The answer has been to use Mumetal. It is a nickel-iron-copper alloy with a very high permeability. Audiophiles most frequently encounter Mumetal when used as a shield to reduce the a.c. hum pick-up of highly-sensitive, but low-output, magnetic phono cartridges.

Not having many stereo records, should I invest in a diamond or sapphire stylus?

We keep hoping that the sapphire stylus will go out of fashion, and undoubtedly, the stereo disc will hasten its demise. To play a stereo disc, the stylus must be less than 1.0 mil. Most manufacturers have settled on 0.7 mil as a "compatible" compromise or 0.5 mil for "professional-grade" equipment. Actually, the only thing the 0.2 mil difference accomplishes is to permit a somewhat greater tracking pressure to be exerted. The stereo cartridge with a 0.7 mil stylus should not operate with greater than 5 grams of needle pressure. The 0.5 mil stylus should be used with something less than 4 grams. Roughly speaking, the sapphire 0.7 mil stylus would be usable for 18-20 hours. The diamond stylus would multiply this operating time by a factor of about 30-50.

Why haven't I seen more transistors used in hi-fi amplifiers? They seem to work well in portable radios and automobile radios. Now I hear talk that they will be replacing many of the tubes in a TV set. Why not miniaturize hi-fi equipment with transistors?

There are many reasons why transistors are not used to any great extent in hi-fi equipment. A few of them are: impedance matching problems, lack of flexibility, power supply requirements, etc.

Transistors have, however, been used to amplify very weak signals generated by low-level magnetic cartridges or tape recorder heads. Madison-Fielding and Fisher have transistorized preamps in the stores that serve these functions quite well. Unless there is some new break-through on the transistor front within the near future, audio design engineers will undoubtedly continue to use vacuum tubes. Space saving has not been a critical factor in hi-fi equipment design. The extra flexibility permitted designers through the use of vacuum tubes far outweighs the long life and miniaturization possibilities with transistors.

Is it possible for the same amplifier and the same speaker system to sound different in two different rooms?

Very, very definitely! This is one of the primary reasons why the audiophile should not accept tests made by independent "consumer" laboratories as being the final word on speaker system performance. Not only is the position of the speaker system in the room most important, but the furnishings and the wall coverings affect the "reverberation time." A good speaker system in a small room (say, 8′ h. x 10′ w. x 11′ l.) could produce music that was subjectively objectionable, due to unnecessary coloration. The same speaker put in a much larger room (say, 8′ h. x 10′ w. x 25′ l.) might sound much cleaner in the highs with more body in the bass. A small room has a tendency to shorten reverberation time, and room resonance, so that peaks of from 10-25 db. can be formed in the audible spectrum.

Do not hesitate to shift the position of your loudspeaker system when the highs

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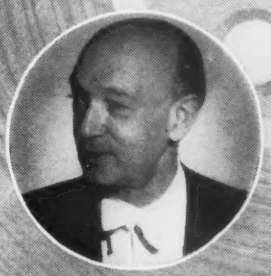

Isaac Stern

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Three Tape Speeds—7½, 3¾, and 1⅞
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at 3¾ ips; 60 to 10,000 cps
at 1⅞ ips; 60 to 5,000 cps
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Size—15¾" x 13" x 8" ◆ **Weight**—32 lbs.
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sound too shrill and unnatural, or the bass suddenly becomes exceptionally boomy. Most important, no two speaker systems—even if they are identical—will sound the same in two entirely different rooms.

Way back in your first issue, on page 122, you mentioned that static electricity could be permanently removed from LP's. Has there been any more work done in this field?

No. The story mentioned above concerned the British "Parastat" patented by Cecil Watts. Although it continues to be well received in British audio circles, it has not—to our knowledge—been exported to the United States. The "Parastat" introduces a conductive substance on the tiny rough shoulders (between the grooves) of a pressed record. This continuous spiral path bleeds off, or provides a leakage path for static electricity. According to the inventor, the treatment takes a matter of seconds and is permanent.

I have just mounted a new tone arm on the base board of my turntable. The manufacturer of the arm specified a certain distance between the axis of the arm and the turntable spindle. How close must I come to this measurement —can I be a quarter of an inch off?

Absolutely not! The distance between the two points mentioned governs the tracking angle. This angle should be kept to less than 2 degrees to minimize distortion in the sound through an incorrect cartridge stylus angle. Re-center the vertical axis of your tone arm and keep the possible error to less than 1/16 of an inch.

Errata

"The Second 11" (December, 1958, page 36)—The listing for the Harman-Kardon A-250 is correct, but no mention is made that silicon rectifiers are utilized in the high voltage supply instead of one, or more, rectifier tubes. The manufacturer feels that his "10 tube" rating should not be compared tube-for-tube with stereo amplifiers of other manufacturers.

"Stereo Preamps—Canticle Two" (February, 1959, page 41)—The Checklist is in error in regard to the filaments of the Knight 700A preamp. Direct current is used in this preamp throughout the filament wiring to eliminate possible a.c. hum pickup. Our indication that the filaments are a.c. operated with d.c. bucking is wrong. Our apologies to the manufacturer for any inconvenience.

This Man is Using an Electronic Crystal Ball

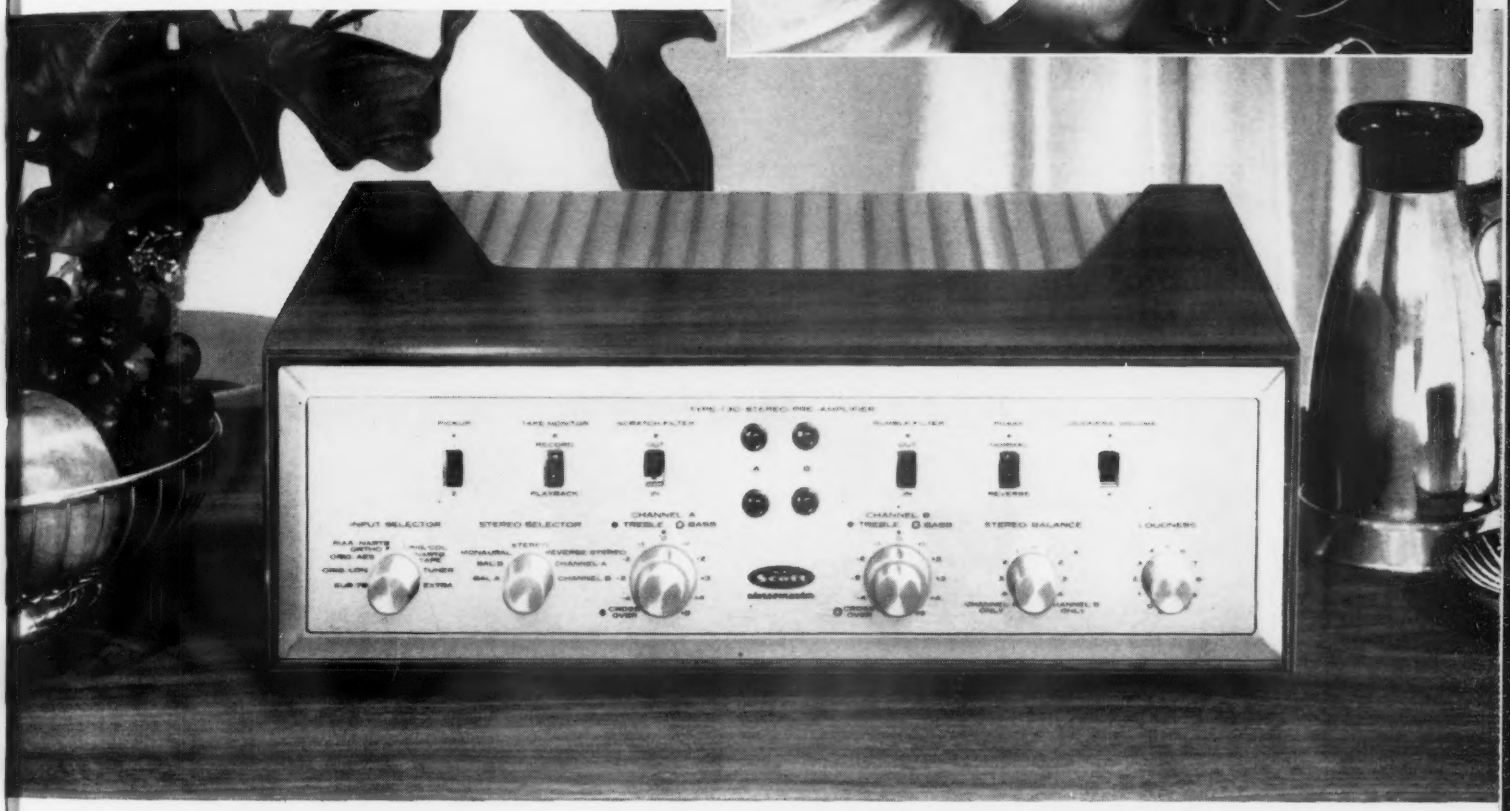
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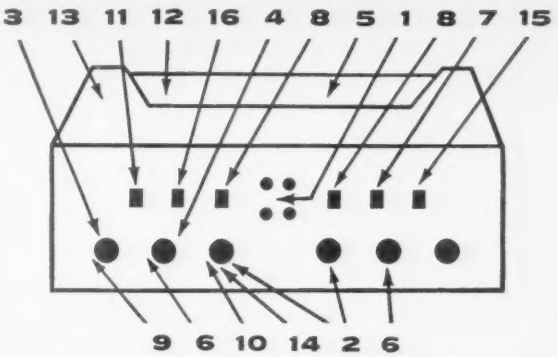
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- POWER: Conservatively rated at 60 watts (over 30 watts per channel) The SA-300 can handle up to 160 watts on instantaneous peaks.
- POWER BANDWIDTH: 15 to 30,000 cps (IHFM Standards.)
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(Advertisement)

Sound Talk



by John K. Hilliard
Director of Advanced Engineering

PLACEMENT OF LOUDSPEAKERS FOR STEREO

This much-discussed subject has been confused through attempts at oversimplification. There are a few clear-cut principles that should be followed for good stereo.

Two separate channels, from source through amplification to the speakers, provide the time and intensity difference that develops the spatial quality of stereo. If the speakers are too closely spaced, as in a single enclosure which houses two speakers only a few feet apart, the time and intensity difference is so small that spatial quality is severely limited. Eight feet is considered minimum spacing between speakers for good stereo and they should be placed in a common plane.

Good listening begins the same distance in front of the speakers that they are spaced apart, and continues for twice this distance. For example, if the speakers are placed 8′ apart, the good listening area begins 8′ in front of the speakers and continues to 16′.

Greater spread between speakers is desirable but the listening area must be moved back proportionately. Listening too close to widely separated speakers creates a "hole in the center" which gives the impression of two distinctly separate sound sources rather than the desired broad front of sound. When speakers have to be too widely spaced or placed in corners, a slightly converging angle will improve the stereo.

The effective dispersion angle at high frequencies is usually limited to 90°. To obtain the benefit of the entire audible frequency range, the listener should remain within this angle.

Both reflected and direct sound is required. However, staccato or transient tones are localized for the stereo effect only through direct sound. Because of this, the speakers should be directed at the listener and not first bounced off side walls or other reflectors.

Precision engineering and stringent quality control give ALTEC speakers a closely matched loudness over the entire frequency range—eliminating the disturbing phenomenon of sound jumping from speaker to speaker on certain notes.

Write for free catalogue: **ALTEC LANSING CORPORATION**, Dept. 4MR-B, 1515 South Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N. Y. 12-51

Musical Oddentities

Mistaken identities, split personalities, and amalgamated people plague music editors. Consider the case of Mr. Loeillet. Numerous works under this surname were published in the 18th century, and they were all attributed to one person. Then it was discovered that there were at least two Loeillets, one known as John Loeillet, who was active mostly in England, and his brother Jacques Loeillet, who lived in Belgium and France. Because John Loeillet, before he went to England, signed his name as Jean Baptiste Loeillet, a third Loeillet was added to the roster. When the identities of John and Jean were firmly established, their biographies were combined. This seemed to be a satisfactory solution, until still another Jean Baptiste Loeillet, a cousin of the brothers, was found. He was definitely different from the Jean-John, in that his works were published in France under French titles. The final picture is then as follows: (1) John who was sometime Jean (2) his brother, Jacques (3) their cousin Jean Baptiste. All three were close contemporaries, born in Ghent in the 1680's. The cousin went to Lyons, and was in the service of the Archbishop there. But it is still difficult to disentangle the works written by Jean-John from those by Jean Baptiste—a mystery for energetic musicologists to unravel.

Among forgotten celebrities, one Rudolf Willmers is all but lost in the biographical dictionaries of musicians. But in 1846-47 he was a famous pianist, freely compared with Chopin and Thalberg. He was called the "King of Trills," for he could execute chains of double, triple, or even quadruple trills with the utmost ease, and would well deserve the slogan: His Trills Thrill. He also wrote an *Erotic Serenade* for left hand alone and various other pieces of fashionable salon music.

A hundred years ago the best place for performers to be born was Germany—the cradle of music as it was then styled by some journalists. So it was that the managers of Rudolf Willmers declared him a native of Berlin, thus raising his stock with the musical public. In reality, Willmers was the son of a Danish agriculturalist. When sent to Germany for an education, he took piano lessons with the celebrated Hummel, and rose to fame in his early twenties. After a series of brilliant successes he went to Vienna and ended his days in a Vienna asylum.

Is the designation "Negro" Quartet for Dvořák's String Quartet Op. 96, justified? It was commonly used for years, and then denounced as a misnomer. However, there exists evidence that Dvořák himself authorized the nickname. The footnote to the printed program of a concert by the Kneisel Quartet at the St. Botolph Club in Boston, on Jan. 7, 1894 (the Kneisel Quartet had given the world premiere six days earlier), reads as follows: "This quartet is still in manuscript, and Dr. Dvořák states that it, as well as his new symphony *From the New World*, is based on Negro melodies." H. E. Krehbiel, in a brochure, published in New York in 1894, has this to say: "The rhythmical construction of Dvořák's Quartet Op. 96 plays a large role in the songs, secular and religious, of the Negroes of our South. My investigations have disclosed that it is a pervasive element in African music." On the other hand, Philip Hale, reviewing the first performance of the work in The Boston Herald, punctures the alleged association: "The themes are characteristic of Negro temperament, which seems now in certain quarters to be regarded as synonymous with American temperament. The Negroes encountered by Mr. Dvořák have a singular habit of whistling Scotch and Bohemian tunes."

An item in a catalog of music books reads: "Onegin, Sigrid. Biography of the mezzo-soprano, wife of the composer Eugene Onegin." This sounds like the marriage of a refugee from Tchaikovsky's opera, but hold your laughter! Eugene Onegin was a bona fide pseudonym of a Russian musician whose real name was Lvov, and who was a grandnephew of Alexis Lvov, the author of the Russian Czarist national anthem. Onegin was born in St. Petersburg in 1883, and died in Germany in 1919. Sigrid Onegin married him in 1913.

—Nicolas Slonimsky

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STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **$149.95**
Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **$39.95 each**
Shpg. Wt. 42 lbs.(specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in ¾" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces): 82¾" W. x 36½" H. x 20" D.

PROFESSIONAL STEREO-MONAURAL AM-FM TUNER KIT

MODEL PT-1 **$89.95**

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

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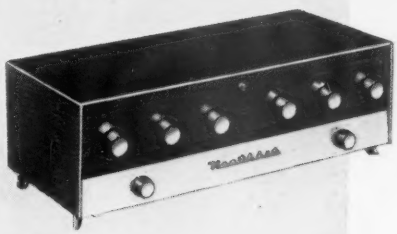
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Benton Harbor 40, Michigan

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MODEL SP-2 (stereo)
$56.95 Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
$37.95 Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
$21.95 Shpg. Wt. 5 lbs.



MONAURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

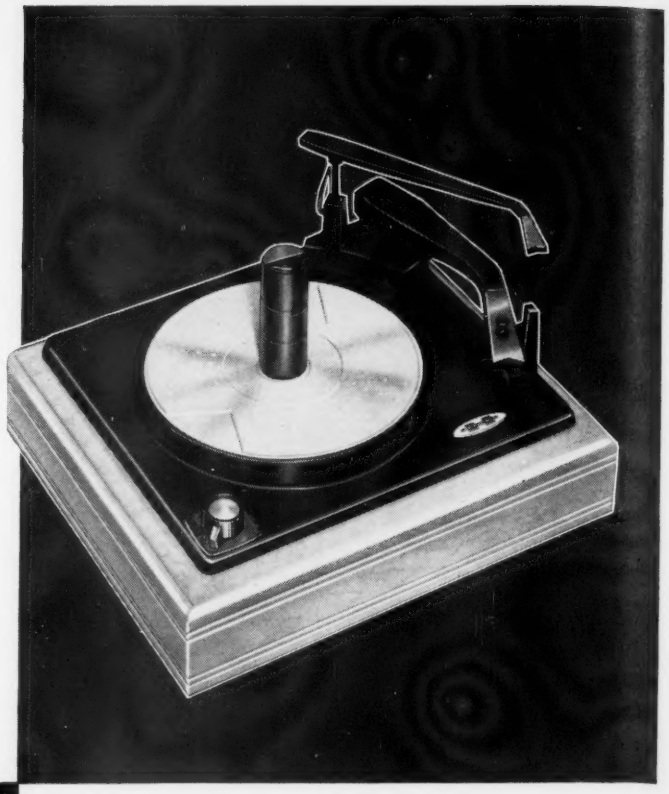
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

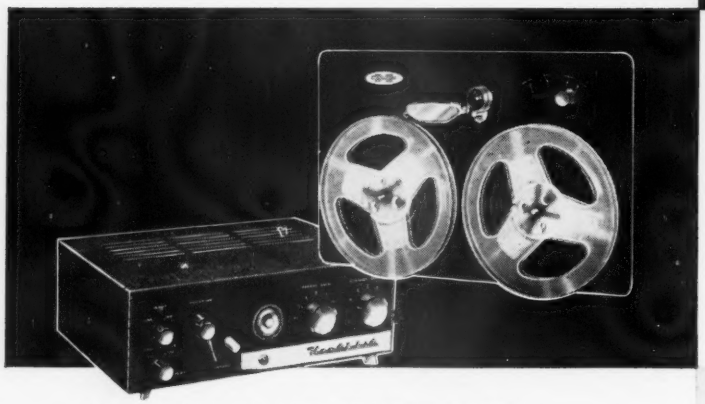
HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 **$64.95**

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33⅓ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33⅓, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge **$74.95**





HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A **$99.95** Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7½ and 3¾ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3¾ IPS ±2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. **$39.95.**

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HIGH FIDELITY AM TUNER KIT

MODEL BC-1A **$26.95**

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A **$26.95**

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stablized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

- No Woodworking Experience Required For Construction
- All Parts Precut and Predrilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 **$43.95** each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9⅜" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.

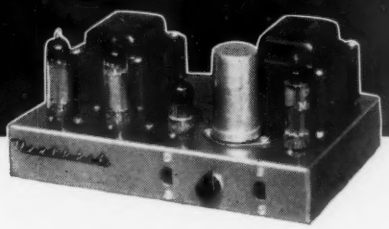


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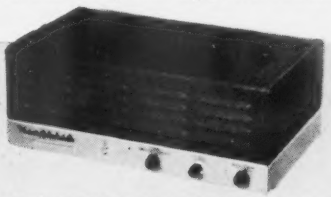
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"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 **$28.95**

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

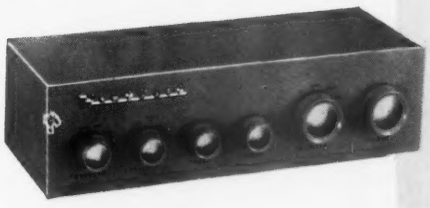
MODEL UA-1 **$21.95**

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **$54.95**

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

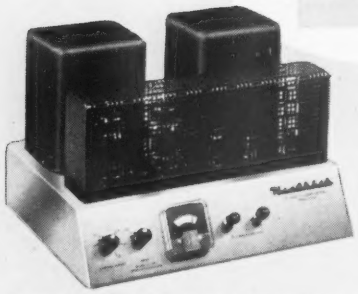


"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 **$19.75**

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12⅛" L. x 3⅜" H. x 5⅞" D. Shpg. Wt. 7 lbs.

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"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT

MODEL W6-M **$109.95**

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

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Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C **$35.50**

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT

MODEL XO-1 **$18.95**

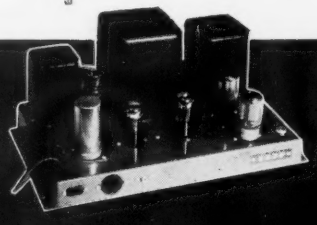
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M **$59.75**

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.

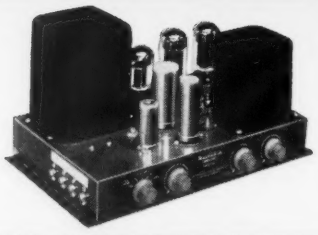


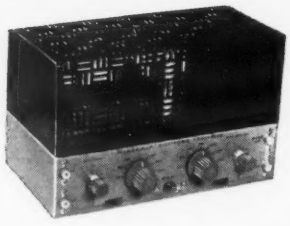


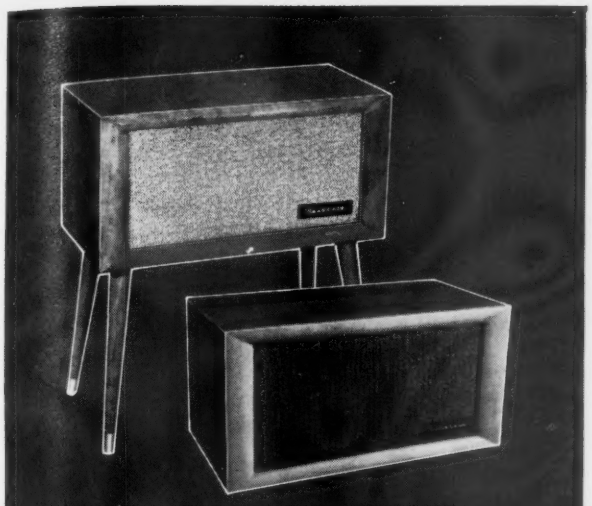
20 WATT HI-FI AMPLIFIER KIT

MODEL W4-AM **$39.75**

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.







"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **$39.95**

Legs optional extra. **$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high qulaity 8″ mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade ½″ plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

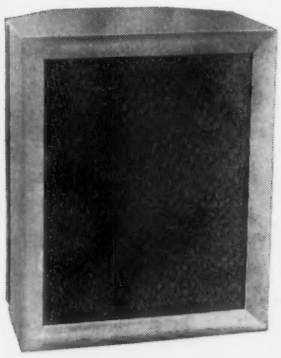
MODEL HH-1 **$299.95**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15″ Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of ¾″ veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **$99.95**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15″ woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ±5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of ¾″ veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

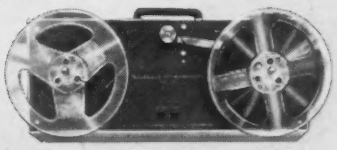
$26.95

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **$24.95**

Rewind tape and film at the rate of 1200′ in 40 seconds. Saves wear on tape and recorder. Handles up to 10½″ tape reels and 800′ reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.





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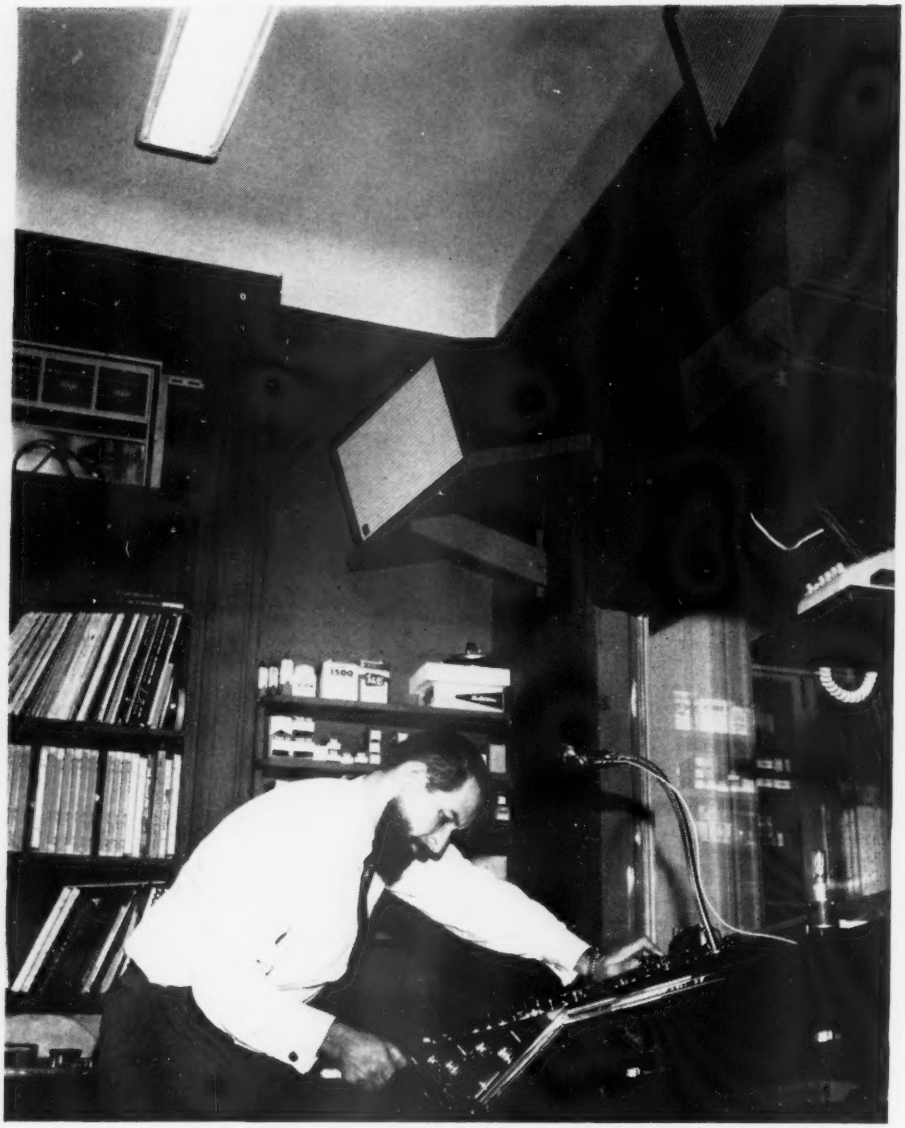
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QUANTITY	ITEM	MODEL NO.	PRICE

LARRY ELGART *at the* CONTROL CONSOLE *of his* RECORDING STUDIO

(Note the AR-1 monitor loudspeakers, in stereo)



LARRY ELGART, RCA VICTOR RECORDING ARTIST

One of the most exacting jobs for a speaker system is that of studio monitor in recording and broadcast work. Technical decisions must be made on the basis of the sound coming from these speakers, which will affect, for good or for ill, the quality of a record master or FM broadcast.

AR **acoustic suspension** speaker systems, although designed primarily for the home, are widely employed in professional laboratories and studios. Below is a partial list of companies using AR speakers (all models) as studio monitors:

Dawn Records
Elektra Records
Mastercraft Record Plating
Canterbury Records
Raleigh Records
Concert Network stations WBCN, WNCN, WHCN, WXCN
Concertapes—Concertdisc
WGBH
WPFM
WXHR
Counterpoint Recordings (formerly Esoteric Records)
Magnetic Recorder and Reproducer
Dubbings

AR speaker systems, complete with enclosures—the AR-1, AR-2, and AR-3—are priced from $89 to $225. Literature is available for the asking.

Dept. R

ACOUSTIC RESEARCH, INC. 24 Thorndike Street, Cambridge 41, Mass.

BOOKSHELF

"The Gershwin Years," by Edward Jablonski and Lawrence D. Stewart, with an Introduction by Carl Van Vechten. The story of George and Ira Gershwin. Published by Doubleday and Company, Inc., Garden City, New York. 313 pages. $6.95.

A significant contribution to the observance of George Gershwin's sixtieth birthday has been the publication of this dual biography. Carl Van Vechten in his Introduction points out that Jablonski's original conception for the memorial volume was far more modest than the end result. The expansion and development of the book from its more unpretentious conception was due mostly to the interest and subsequent aid of Ira Gershwin and Jablonski's collaborator, Lawrence D. Stewart.

The book is most impressive in content and format. The chapters are divided chronologically by the years encompassing Gershwin's life. There is a cataloged listing of their works (again by chronological year of composition), a list of illustrations, and a helpful final index.

Striking and memory-evoking are the profuse illustrations found on almost every page, including the reproduction of original drawings and sketches by both George and Ira. The book opens on two self-caricatures by the brothers and closes with their respective self-portraits done in oils. Other illustrations range from reproductions of original Gershwin music manuscripts through personal letters to numerous pictures of the personalities, musicals and motion pictures that represent the legendary Twenties and Thirties.

The story opens with the arrival of Morris Gershovitz, a St. Petersburg (Russia) citizen, in the New York City harbor. With his marriage to Rose Bruskin, on July 21, 1895, begins the fascinating, absorbing and eminently readable biography of the two brothers and the world about them.

The two small paragraphs devoted at the end to George's death, at 38, are wholly free of false eulogizing. This leads to a definitely upbeat Epilogue which demonstrates the seemingly permanent affection the Gershwin brothers' words and music have engendered in people of all nationalities. Can a sincerer compliment be paid to the extant Gershwin and a more fitting tribute honor the great George? —rhw

"Alec Templeton's Music Boxes"—by Alec Templeton as told to Rachael Baumel. Published by Wilfred Funk, Inc., 135 East 24th Street, New York 10, N. Y. 164 pages. $3.95.

(*Continued on page* 34)



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

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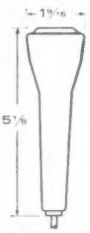
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(*Continued from page 32*)

The phonograph, the ubiquitous "music box" of our time, achieved a unique combination of human and mechanical elements that permit the sound of an actual human performance to emerge from a machine. This marriage of man and machine, in contrast to many others, turned out happily and begat powerful new dimensions of musical communication. But as the phonograph swept over the musical scene of our age, it flung to oblivion the purely mechanical "music automats" of yesteryear. Distinctive music boxes of the past, whose craftsmanship and repertoire transcend the category of cheap souvenirs, have become the province of dedicated collectors, among whom Alec Templeton, the popular pianist, holds high renown.

In this book, he takes the reader on an informal tour of his Connecticut house, describing the various music boxes, their tunes, foibles, history, and the often amusing or adventurous circumstances of their acquisition. Strictly non-technical, both from a mechanical and a historical viewpoint, the narrative often strays into personal reminiscence of no immediate bearing on the music boxes themselves.

If Templeton wishes to include a bit of rather chatty autobiography during this "guided tour" of the collection, most readers will gladly bear with him, for the personality emerging from these memoirs is pleasant and kindly.

Being blind, Templeton has "furnished his home with sounds," much as sighted people would add visual decor. His sound-filled house contains two pianos, a vast array of bells, seventeen chiming clocks, an ancient Irish harp, a zither, bagpipes, a virtuoso canary, and about 125 music boxes. The seventeen clocks are set either ahead or back so that their chiming is staggered through each hour much to the discomfiture of overnight guests. Telling time, of course, is impossible.

As for the music boxes, they range from beautifully crafted miniatures to wardrobe size 8-foot monsters whose thunderous sonorities belie the popular notion that all music boxes tinkle. Some of these music boxes do tricks directly reminiscent of today's record-players. A huge box known as The Polyphon swings into action in response to a nickel dropped in the slot—a clangorous forerunner of the juke box. Another music box switches perforated discs in the manner of a modern record changer.

Templeton's own reason for his hobby: "I love music boxes for their very special tone, but chiefly because they draw me gently and inescapably into the past. I find these sound reproductions from the past comforting and reassuring in a world that contains almost too much of everything except calmness and beauty."

It is a pity that Mrs. Baumel's writing is not sufficiently evocative of the filigree charm inherent in her subject. One might also wish for more illustrations. —hhf

3 sound reasons why

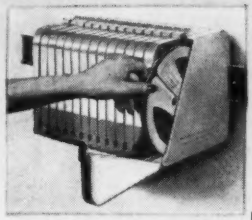
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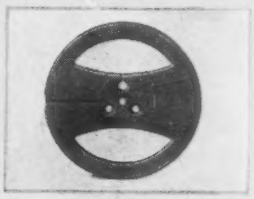
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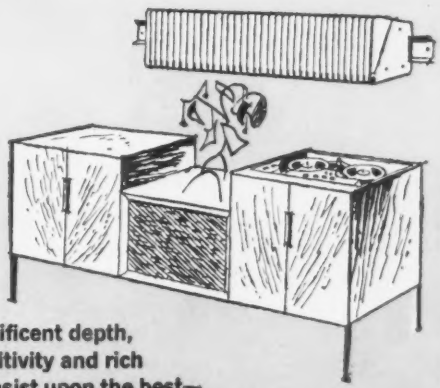
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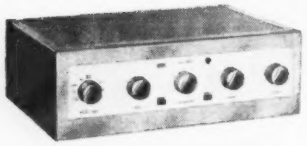
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A SLIGHT CASE OF TERMINOLOGY

Is "good music" just a password for convention?

discussion/**HENRY PLEASANTS**

WHAT is good music?

Obviously, the question may be answered in many ways.

Many of us think of what we like as good, just as we think of what we do not like as bad. This is as it should be—or as it must inevitably be, since few of us would casually admit to poor taste.

But this is rather the kind of answer we expect from people who have given some critical thought to their enjoyment of music and have achieved some independence in the formation of their opinions. For most people, probably, good music means classical music.

Certainly this is what is meant when critics and educators complain that radio and television do not give enough time to good music.

The term "good music" is accepted as referring to the masterpieces and minor masterpieces of the European literature, to operas and oratorios, to music written for the symphony orchestra, to chamber music and choral music, to concertos, sonatas, arias and Lieder. As commonly used and commonly understood, it is a synonym for classical music, the latter term denoting the whole range of European music and other music written within the technical and esthetic frame of reference of the European idiom and tradition.

Opposed to "good music" is "popular music," nowadays largely American, or of American derivation. The term is applied to anything from *The Ballad of Davy Crockett* and *Doggie in the Window* to Charlie Parker and Gerry Mulligan. The general assumption is that "popular music" is inferior to "good music."

The latter is regarded as music for discriminating listeners of more than average musical experience, education and sophistication. "Popular music" is regarded as music for the unreflecting multitude, for the intellectually lazy and emotionally insensitive, for people who listen for easy, unthinking pleasure rather than for edification and enlightenment. Included in the "popular" category are dance music of all kinds, commercial ballads, sweet bands, swing bands, combos, show tunes, country and western music, rhythm and blues, and jazz. Obviously, the jazzman does not concur in this categorization as far as jazz is concerned. But I am speaking of general assumptions.

It is not difficult to see how this came about. Within the space of a few hundred years Europe produced an unprecedented literature of good music. Until the end of the first quarter of this century the use of "good music" as a generic term meaning European art music was probably justified. No other area had produced anything of comparable quality, at least in the western world, and the best of what was produced elsewhere was based upon European models.

But things have changed in the past thirty years. American popular music has produced too much that is good, and "good music" not enough. Even the majority of "good music" critics will concede that little of what has been added to their literature since the First World War has been conspicuously good, and some of them will agree that much of what has been contributed to "popular music" has been very good indeed.

The conflict is reconciled for the "good music" critic by the assumption, generally accepted in the music world, including the curious world of jazz, that what is involved are two entirely separate, non-competing types of music, the superiority of "good," or "classical" music being unquestioned.

The assumption is reasonable only if we think of "good music" in terms of the best European music of the eight-



eenth and nineteenth centuries. It is absurd when applied to the total body of European music. And it is absurd when applied to contemporary composition in the European tradition. Evolution has rendered the terminology obsolete. It no longer accords with the critical facts.

It is not simply that generic terms have taken on qualitative associations. This is inevitable and, under normal circumstances, a helpful convenience. But the present circumstances in the world of music are not normal. Evolution is in ferment. The qualitative associations of our terminology are no longer either adequate or accurate. This inhibits objective critical evaluation. Certain qualities have become associated with certain terms, and the association persists in the face of contradictions, inconsistencies and obsolescence.

As things now stand, a piece by Duke Ellington is admitted to be good, but it is not thought of as "good music." A piece by Stravinsky may be admitted to be bad, but this does not lead to the conclusion that the Duke's piece may be better than Stravinsky's, for the latter writes "good music" and Duke Ellington does not. Terminology effects the rescue.

A lovely example of this was afforded by Paul Henry Lang in a discussion of *Porgy and Bess* in his Sunday column of January 29, 1956, in the *Herald Tribune*. Lang was deploring the fact that *Porgy and Bess* is widely accepted by laymen at home and abroad as an example of American music. Foreign audiences, he wrote, are given to understand that Gershwin represents our musical art in the sense that Milhaud represents France's or Vaughan Williams England's.

"No one can deny," he continued, "Gershwin's very real gifts, nor does anybody admit in public the limitations of these gifts and the fact that his music is exceptionally high quality Broadway show music rather than 'serious art.' . . . The very fact that we use the rather silly-sounding term 'serious' or 'classical' music indicates that we do acknowledge the existence of some difference, and that we somehow assign a higher artistic value to, say, a symphony by Riegger or Piston than to, say, Rhapsody in Blue, or *Showboat*."

Unfortunately, it does. A classification born of quality retains a qualitative implication for anything now written under its emblem. A symphony by Riegger or Piston is better than a suite by Ellington or Gershwin simply because it is—a symphony! The classical composer qualifies for respectability and status the moment he writes the magic word "symphony" at the top of his score.

How patently ridiculous this reverence for terminology is may be seen from a casual review of the varieties of quality to be found in each of the main classifications or categories—call them "classical" and "popular." Within the body of classical music you may find everything from treacle to sublimity, from Grieg's *Ich liebe dich* to the Mass in B Minor. Similarly with "popular music." It offers, in the generally accepted terminology, everything from *The Yellow Rose of Texas* through sweet band and swing band and rock 'n roll to Louis Armstrong, Art Tatum, and the Modern Jazz Quartet.

The variety of quality in each category is rivaled only by the variety of popularity. The classical music community blunts the implications of the popularity of much of its literature by recourse to the term "semi-classical." This suffices for such composers as Suppé, Auber, Delibes, Offenbach, Lehar, Milloecker, Johann Strauss, Lanner, Benatzky, Friml, and Herbert. But other names that appear on "pops" programs are Haydn, Mozart, Beethoven, Rossini, Schubert, Berlioz, Donizetti, Mendelssohn, Verdi, Wagner, Gounod, Saint-Saëns, Massenet, Brahms, Schumann, Puccini, Mascagni, Richard Strauss, Debussy, Ravel and Stravinsky. They may not be represented by their most imposing works, but there they are, composers of incontestably popular music.

We are thus confronted, not with one confusion, but with many. To speak of jazz, for instance, as "popular music" is to overlook the fact that a considerable element among the jazz audience tends to look askance at any jazz that achieves a popularity equivalent to, say, the *Moonlight* Sonata. A good deal of relatively successful jazz is less popular than the most popular classical music. One may compound the confusion by adding that a lot of classical music has been written with a distinctly commercial objective and that most "commercial music," either European or American, has never achieved popularity.

The first step toward resolving these confusions is to recognize that classification is no guarantee of quality, however much a given term may have a qualitative association. Popularity does not exclude quality, nor does quality exclude popularity. Music written with the humblest objective and the humblest means may be sublime, and music written with the sublimest objective may be the utterest trash. Nothing in *Also sprach Zarathustra*, for instance, can match the sublimity of the *Londonderry Air*. Much "popular music" has been good, even judged by the most exacting standards, and much "good music" has been popular even in terms of a mass audience. Generally speaking, that which lasts is likely to

(*Continued on page 87*)



After winter's intensive use, is your equipment still operating as well as it did last fall? Do you have a nagging feeling of dissatisfaction? If so, these check questions will help

RATE YOUR HI-FI

Few audiophiles are "permanently" satisfied with their equipment. Occasionally, such dissatisfaction is justified—partly as a result of normal deterioration, partly because one item just doesn't work as it should. A weak link is not too difficult to uncover. It may need replacement or repair. Here are thirteen questions that will help verbalize your problem. Suggested solutions appear on pages 54 and 56.

	YES	NO
Is your system difficult to operate?	☐	☐
Are you tired of juggling your volume control?	☐	☐
Does your bass sound boomy?	☐	☐
Do your extreme highs sound penetrating?	☐	☐
Are voices lost in operatic selections?	☐	☐
Do loud passages on records break up?	☐	☐
Are your records hard to keep clean?	☐	☐
Are piano tones unsteady?	☐	☐
Does your FM sound different than your phono?	☐	☐
Is there a hissing background noise when you play tape?	☐	☐
Can you hear an a.c. hum in the background?	☐	☐
Is there a crackling noise in the background?	☐	☐
Does your stereo have "hole in the middle"?	☐	☐

stan getz—poll winner deluxe

personality/**NAT HENTOFF**


Burt Goldblatt

THE GETZ FAMILY *has been a stabilizing influence on Stan's career—the cool cats are incidental.*

THE history of jazz has encompassed an extraordinary range of people, places and styles. The canvas is astonishingly crowded for so short a period of time in the development of an art. Most remarkable of all is the fact that this cohesive story is made from the contributions of so many intensely individual players.

One of them is Stan Getz. Like the other major figures in jazz history, he has developed his own, instantly identifiable way of telling his story. The effectiveness of the Getz style is indicated by his having again swept the major 1958 American jazz polls—*Down Beat*, *Metronome* and *Playboy*.

The 32-year-old tenor saxophonist, now living in Denmark, had been apprehensive about this year's results. He had expected to lose to Sonny Rollins, the most influential tenor player since Getz himself emerged from Lester Young's shadow in 1950. Rollins, in fact, was second to Getz this year in both the *Down Beat* and *Metronome* lists.

Most professional jazzmen claim to attach no importance to these popularity contests, but nearly all watch each year's results carefully. They're disgruntled if they don't place well and are secretly pleased if they do. Aside from ego gain, the accompanying publicity can also bring in added night club and recording dates.

Getz, in any case, has already made a substantial contribution to jazz and his place in its history is assured beyond any seasonal caprices of the jazz polls. Beginning in the late Forties, he was one of the major counter-balances to the frequently aggressive, harsh-toned playing of the earlier "bop" period. The "bop" players, besides, were more often concerned with exploring the new harmonic possibilities in modern jazz than with melodic improvisation.

Getz, however, brought a softer texture to his playing and a rare capacity for melodic invention. He helped prove it was possible for a modern jazz horn to be consistently tender and lyrical.

In recent years, Getz has changed his approach to jazz. While retaining his strong melodic sense and underlying lyricism, he has become more and more concerned with pouring more force into his playing—a fuller tone, a more driving rhythmic pulse, a more direct and virile emotional message. At one time, his tone, as a British writer has pointed out, had been so purified that it occasionally took on the quality of a whisper. Now, Getz is much less emotionally detached. He can shout on his instrument, and yet play ballads more convincingly and refreshingly than most of his contemporaries.

On stand, Getz remains the introvert he has always been. His approach is directly opposite to the extravertish clowning of Dizzy Gillespie, for example. He rarely announces the titles of his numbers, and engages in no byplay with the audience—as Gerry Mulligan, among others, often does. Getz communicates only through his music. He feels that being an entertainer through anything but his horn is more than he should be required to do as a musician.

Part of Getz's change toward a more assertive musical style has come through a general re-evaluation of his own life. He wants to determine his musical destination, and to gain perspective on his career—hence his temporary change of residence.

Since living in Europe is less expensive for him and his family, he doesn't have to be as continually on the road as he does here. He has always expressed the desire to stay in one place long enough to study music, since he had little formal training in theory. His current European sojourn may finally allow him to undertake serious study.

Getz, however, is not likely to ever be away from America too long. His roots are here and he can find more musicians in the States with whom he wants to record. Incidentally, Getz has not been pleased with most of his recordings in recent years, which was another reason for the pessimism over this year's poll results.

He records chiefly for Norman Granz's Verve label, and protests that Granz rarely does anything with him except to record dates based almost entirely on on-the-spot improvisation in the framework of very slight arrangements and with almost no preparation.

Getz is not himself a composer, and, impressive as his playing has been, there are many more possibilities in him that a perceptive, understanding arranger could draw out.

There may well be fluctuations in Getz's poll status in the next few years as Sonny Rollins and John Coltrane, among others, receive wider attention. Rollins has been exploring the possibilities of more complex rhythms and more developed thematic improvisation than have been customary in jazz, while Coltrane's "sheets of sound" investigations are especially provocative in harmonic terms.

Remaining himself, Getz will learn that, regardless of the polls, he will not be out of style for too long, no matter what happens.

—Nat Hentoff

SAMPLING THE SAMPLERS IN STEREO



survey/**JOEL SMITH**

THE most effective way to find out what disc stereo is all about is by actually listening to stereo samplers or demonstration records. Of course, you need a stereo hi-fi rig or phonograph to play them on; but once this plunge has been taken, you will find nearly fifty discs to choose from, ranging in price from $1.98 to $6.95, or more than thirty different labels.

The idea of the sampler LP record goes back some five years—to the fall of 1953, to be exact, when Mercury Records issued its OLD 1, a 7-inch disc of highlights from its "Living Presence" line of domestically recorded symphonic discs. A year later full-sized 12-inch sampler LPs at bargain prices hit the market and as of this writing a good half-hundred mono LP versions are available. Most of these were listed

(*Continued on page 45*)

STEREO SAMPLERS

DEMONSTRATION & SAMPLER DISCS WITH NARRATION

$1.98	SPECTRUM SS-1	**HOLIDAY IN NEW YORK:** Joel Holt and Paul De Witt (narration)—Test Tone; Times Square Subway; Symphony of the Air at Carnegie Hall; Palisades Amusement Park; Ping-pong Game; Al Donahue Orch.; D'Artega Pop Concert; Charlie Spivak Orch.	A remarkable buy if you don't mind the "commercials" for American Airlines, Palisades Amusement Park, et al. Sonics are a little on the bright side, but the stereo as such is good enough, with adequate bass in favorites like the Tchaikovsky SWAN LAKE and SLEEPING BEAUTY waltzes. Charlie Spivak comes out best on the "pop" band.
$2.98	URANIA USS 58	**STEREO SAMPLER:** Floyd Mack and Jack Scholle (narrative dialogue)—Saint-Saëns "Organ" Symphony; Offenbach: Grand Duchess excerpt; Ferrante and Teicher; Rossini: William Tell; London Philharmonic Orch.; Robert Noehren—organ; Hamburg Bundeswehr Musikkorps; Strauss: Champagne Polka; Milt Shaw Orch.; The Revelers; Phil Moody; Mahlon Merrick Orch.; John Wanamaker Orch.; Varèse: Ionisation.	A not badly done "father-son" dialogue carries the sound effects portion of this disc. Musical portions are marred by some sub-standard original tapes, but the Offenbach GRAND DUCHESS OF GEROLSTEIN aria and chorus come across in effective if somewhat echoey shape. Saint-Saëns's "Organ" Symphony still remains a top Urania item. Good bass, fine spread, splendid "fill."
$2.98	VOX VST 1	**STEREOVOX SAMPLER:** The Stereo Cheer; Crowd Noises; Sonic Boom; NYC Civil Defense Test; Music Boxes; Bamberg Symphony Orch.—Perlea; Vivaldi: Bassoon Concerto; Gianni Monese Orch.; Sports Car Race; Bamberg Symphony Orch.—Hollreiser.	So-so, despite the effective "sonic boom" bit from a jet plane. European tapes of the Bamberg Symphony sound as though recorded in a gigantic garage; lack the presence-definition factor which is as important in stereo (if not more so) as in mono recording.
$3.98	HALLMARK HLP 30	**FULL DIMENSIONAL STEREO DEMONSTRATION RECORD:** Del Sharbutt (narrator) with sound effects & music; Tchaikovsky: Capriccio Italien.	One of the earliest stereo "demo" discs issued; poorest in quality of those reviewed here. Pompous and "over-commercial" narration; symphonic program material—mostly Tchaikovsky and Grieg—appears to have been processed from inferior tapes. Sound effects can be found in better discing on Concert-Disc CS 22. Stereo as such is all there, but muddied by distortion and break-up. Stay away from this one.
$4.98	LONDON PS 100	**A JOURNEY INTO STEREO SOUND:** Geoffrey Sumner (narrator)—Train Sequence; London Symphony Orch.—Argenta; Tap Dance Sequence; Edmundo Ros Orch.; Ansermet Rehearsal; Suisse Romande Orch.; Die Walküre—excerpt; Racing Cars; Mantovani; Tower of London Ceremony of Keys; Kirsten Flagstad; Dave King; Verna Lynn; Ted Heath; Wilhelm Backhaus—Mozart Piano Concerto; Winifred Atwell; Paris Conservatory Orch.	An early stereo demonstrator (August '58), it still stands up to the best current stereo product, musically and sonically. The "veddy" British narrator is intelligent and unobtrusive. Magnificently full bass in musical selections, and the London Tower ceremonial bit sounds so real you can almost smell the dankness.
$5.95	BEL CANTO SR 1000	**STEREOPHONIC DEMONSTRATION RECORD:** Stereophonic Tour of Los Angeles (Jack Wagner—narrator); Chicken Rag; Chasing the Bird; Snowman Polka; Hold 'em Joe; Pum-pa-lum; Bye Bye Blues.	Superbly gaudy, amusing packaging—dig the multi-hued disc! Guided stereo tour of Los Angeles, effectively done. Musical selections of the brilliant commercial pops type; big sound with plenty of bass and good center "fill."
$5.98	CAPITOL SWAL 9032	**THE STEREO DISC:** Narration & Sound effects—New Year's Eve at Times Square, Bowling, Diesel Locomotive, Traffic on a Rainy Day, Staten Island Ferry, Children and Picket Fence, New York Subway; Hollywood Bowl Symphony; Wagner Chorale; Jackie Davis Trio; Nat "King" Cole; Stan Kenton; Fred Waring; Railroad Crossing Sequences; Pittsburgh Symphony; Stereo Balance Track.	Stereo demonstration in the grand manner! Deluxe album features informative illustrated booklet by E. T. Canby. Superbly engineered sound, volume level somewhat low. Capitol's stereo miking for music is tops, with chorus and full symphony especially. Same program is on Capitol demo tapes ZA 1 and ZH 2.
$5.98	COLUMBIA SF 1	**LISTENING IN DEPTH:** Philadelphia Orchestra; Johnny Mathis; Isaac Stern—Bartók Violin Concerto; Duke Ellington; Frank De Vol; Polly Bergen; E. Power Biggs—organ; N. Y. Philharmonic; Ray Conniff; Percy Faith; West Side Story; Kirby Stone Four; Les & Larry Elgart; Kostelanetz; Sounds in Motion—Airport; Stereo Balance Track.	Deluxe presentation complete with narration and elaborate illustrated booklet. Since September issue of this disc, Columbia has done better stereo. Sound is brash, brilliant, somewhat bass-shy, separation over-emphasized by excessive multi-miking.
$5.98	COOK 2004sd	**COOK'S TOUR OF STEREO:** Narration & sound effects; Boston Festival Orch.; Carlos Montoya; Trinidad Martinique Beguine; Giant Mexican Marimba; Reginald Foort—organ; Lizzie Miles & Red Camp; Dixieland Jazz; Willie Rodriguez Latin Band; Sextet des Chats—South Salem Prowlers.	Strictly for the dog—as the final SEXTET DES CHATS will prove to magnificent effect. A charming guide introduces a variety of on-the-spot sounds between musical bits (variable in sonic quality). Sounds will sell this item—and how! Try your speaker cones on the QUEEN MARY fog horn.
$5.98	DECCA DL 738046	**ADVENTURES IN STEREO:** Narration & sound effects; Alfred Newman Orchestra; Escudero; Tommy Dorsey Orch.; Concert-Masters of N. Y.; Sammy Davis, Jr.; Lionel Newman & 20th Century-Fox Orch.; Wayne King Orch.; Sal Salvador Quartet; Mishel Piastro Concert Orch.; Lawson-Haggart Rockin' Band; Felicia Sanders.	Hollywood grandiosity keynotes the narration, and Decca's stereo techniques have advanced considerably since this disc was released last fall. This stereo is fairly ping-pongy, but the flamenco band with Escudero and the Paganini LA CAMPANELLA with the Concert-Masters of New York are both brilliantly effective.
$5.98	RCA VICTOR LSP 1773	**BOB & RAY THROW A STEREO SPECTACULAR:** Bob and Ray visit Dr. Ahkbar's Castle (5 episodes); Melachrino Orch.; Skitch Henderson; Dick Schory New Percussion Ens.; Lena Horne; Guckenheimer Sour Kraut Band; Radio City Music Hall Organ; Julie Andrews; Sauter-Finegan Orch.; Abbe Lane; Belafonte Singers.	The BOB AND RAY is unsurpassable as a hilariously entertaining and frighteningly realistic exhibition of the tricks stereo can do. Disc is worth owning just for the priceless dialogue. Excellent musical selections, generally well-recorded in stereo.
$6.95	AUDIO FIDELITY AFSD 5885	**STEREOPHONIC DEMONSTRATION RECORD:** Demonstration with narration of High Fidelity Stereophonic Sound; Dukes of Dixieland; Patachou; Mallet Magic; Johnny Puleo Harmonica Gang; Bagpipes and Drums; Leon Berry.	Lion roars, bagpipes, and trumpeting elephants, plus the inevitable Dukes of Dixieland. Good, clean sound; A-F picks its artists and repertoire with just this in mind. Stereo sonics emphasize ping-pong separation; very fine Near East music and flamenco sequences.

STEREO SAMPLERS

$6.95	CONCERT-DISC CSD 2	**CONCERT-DISC STEREO DEMO:** Stereo Balance Track; The Modernes; Mike Simpson Orch.; Musical Arts Symphony Orch.; Percussive Arts Ens.; Jay Norman Quintet; Symphony of the Air; Ping-pong Game; Electric Train; Jet Plane; Radiant Velvet Orch.; Sorkin Strings; Halloran Choir; Austin Lovelace—organ.	CSD 2 is the more recent and better quality disc, offering an excellent "channel balance" track with Ping-pong balls. Its musical selections are complete. Good organ bass and fine pizzicato string sound. CS 22 is for documentary sound fanciers. The Shriners' Parade is the real highlight. Good narration.
$6.95	CONCERT-DISC CS 22	**SOUND IN THE ROUND:** Tom Mercein (narrator)—Ping-pong; Steam Train; Electric Train; Birds; Air Hammer; Fireworks; Parade; DC-7; Jet Plane; Roller-Coaster Subway; Thunder and Rainstorm; Laura; Foghorn; Rain; Boat Whistles; Horse and Cart; Nickelodeon; Football Game; War Planes—Ack-Ack; Roller Skating Rink; Carrillon; Bagpipers.	

"DEMO" & SAMPLER DISCS WITHOUT NARRATION

$2.98	COUNTERPOINT CPST 2505	**A STUDY IN STEREO SOUND:** The Famous Bowling Ball; Juanita Hall; Rusty Dedrick Orch.; Alores Arpoa & Manel Raos Street Band; Lorenz Graham; Escudero; Michel Larue & the Drinking Gourds; Pee Wee Russell; Cyril Jackson Drums; Harry & Jeanie West; Aldo Parisot (cello).	The quintessence of "ping-pong" stereo, excellently and cleanly done, notably in the flamenco and Cyril Jackson bands. The one major misfortune is the Aldo Parisot concerto excerpt—badly miscalculated musical, acoustic, and miking areas—through no fault of the very fine solo artist.
$2.98	WESTMINSTER WSS 1	**INTRODUCTION TO STEREO:** Vienna State Opera Orch.—Scherchen; Deutschmeister Band; Philharmonic Symphony Orch. of London—Rodzinski; Carl Weinrich—organ; Sound Effects—Bowling Alley, Train, Truck, Rain, Subway, 4-Motor Bomber; Mary Lou Brewer; Ralph Font Orch.; Dick Leibert—theater organ; Ferrante and Teicher; Salvation Army Band.	Westminster has done far, far better stereo recording than represented in this disc. However, if you're a sucker for the Leibert theater organ band—here is one of the best of its kind anywhere; good balance and opulent bass.
$5.98	WESTMINSTER WSS 2	**STEREO! STEREO! STEREO!:** Deutschmeister Band; Ralph Font Orch.; Utah Symphony & Reid Nibley (piano)—Gershwin—Copland; Leibert—theater organ; Vienna State Opera Orch.; Sounds of buzz saw, elephant, automobile, breaking glass, riveters, jet planes; Coleman Jazz Trio.	Recorded sound a tremendous improvement over WSS 1, especially in the percussion department. Try the Gershwin Concerto and Coleman's JAZZ MAMBO; Leibert's theater organ clock piece a delight. Despite sonic excellence, most Utah Symphony performances below par in spirit and precision.
$5.95	OMEGA OSD 1	**SOUNDS . . . OUT OF THIS WORLD:** Test and Balance Section—Volume Balance, Phasing, Equalization, Musical Balance, Frequencies, Cross-Talk, Cross-Modulation, Stylus Tracking; Demonstration Section—Champagne Music; Hi-Lo's in Stereo; Jazz Rolls Royce; Music for Heavenly Bodies; Jungle Echoes; Berlioz: Symphonie Fantastique; Rolling with Bolling; Marx Makes Broadway; Stravinsky: Petrouchka; Cinema Italiano; Destination Moon.	To be further evaluated in a future article. Our review copy had flutter on test tones, but this presumably will be remedied. The American-recorded bands are far superior to European program material, which lacks bass. Top Hollywood styles are excellent of their kind—good fill, fine bass; in short—the BIG sound.
$5.95	RONDO ST 537	**ACTION—JETS—RAILROADS—DRUMS:** Suffolk Air Base Jets; Railroad Sounds; Big Drum Dance of the Carriacou.	Strictly "documentary" sound. Try it on the dog. Emory Cook did the original tapes for this highly effective Rondo issue. The primitive drum dance on Side 2 must be heard (and felt!) to be believed.
$6.95	AUDIO FIDELITY FCS 50000	**STEREO TEST RECORD:** Metronome Balance Track; Reference Tone; Rumble Test; Unequalized High Frequency Tones; Equalized Low Frequency Tones; Low Frequency Sweep Tones; 440 cps "A"; Cross-Talk Test; Berlioz, Verdi, Borodin, Rimsky-Korsakov Marches & Gliere Russian Sailors' Dance—Arthur Winograd cond.	The technical test portion of this new disc will be considered in a subsequent HiFi REVIEW article devoted exclusively to such records; but a VU or DB meter should be used here with your equipment having an unequalized, or "flat" playback setting. Musical portions recorded with brilliance and power, but lack of center "fill" fails to project a full and clean orchestral climax.

MUSICAL SAMPLER DISCS

$2.98 each	AAMCO ALS 54/55	**STEREOPHONIC ADVENTURE IN SOUND—Vol. I—Instrumental:** Ted Steele; Australian Jazz Quintet; Art Blakey's Big Band; Charlie Shavers with Strings; **Vol. II—Vocal & Orchestra:** Teal Joy; Russ Garcia, his Swinging Chorus & Orchestra; Eddie Vinson; Sally Blair.	For pop and jazz fanciers. Close miking and tight acoustics; sound is clean and very powerful, with solid bass. Blakey's dynamic jazz and the Aussie's cool approach make an intriguing contrast. Blair has rich vocals. Complete selections.
$2.98	ELEKTRA SMP 4-X	**AROUND THE WORLD IN STEREO:** Ken Davern and his Salty Dogs; Gene and Francesca; Wiener Konzertschrammeln; Theodore Bikel; Child & Yarbrough; Neue Deutschmeister Band; Sabicas; Tom Kines; Edi Csoka Hungarian Gypsy Ens.; Oranim Zabar Israeli Troupe; Cynthia Gooding; Original Trinidad Steel Band.	The strictly folksong items make this worthwhile. Gene and Francesca—emanating from separate speakers—are elegantly blended. Good flamenco from Sabicas and a fine English folksong bit from Tom Kines. None of the other tracks compare in quality or musical content. Complete selections.
$2.98	FANTASY FS 655	**STEREO DEMONSTRATION DISC:** Dessoff Choirs — Lassus Motet; Cal Tjader with Strings; San Francisco Harry & Barbary Coast Bandits; Korla Pandit—theater organ; Anson Weeks Orch.; Elliott Lawrence Orch.; Brubeck Quintet; San Francisco Marching, Trotting, Walking Band; Mongo Santamaria—Afro-Cuban Drums; Cal Tjader-Stan Getz Sextet.	This San Francisco label has a fine "sleeper." Excellent musical content; varied, and stereoed in fine taste. Dessoff Choirs properly impressive; Brubeck's jazz-cum-Bach flawlessly balanced; the Afro-Cuban drums exciting; and the Getz-Tjader combo absolutely elegant. Good, solid bass. Complete selections.
$2.98	FIESTA FLPS 1238	**STEREO RHYTHMS:** Argueso Orch.; The Rhythmaires; Ernie Warren Orch.; Irving Fields Trio; Randy Carlos Orch.; Don Enrico; Monchito Orch.; Enrico Ranieri orch.	Latin-American fare—loud, but adequate stereo sonics. Argueso vital and stirring; too much electric guitar ostinato in Randy Carlos; lovely piano tone in Irving Fields track. Complete selections.

STEREO SAMPLERS

$2.98	**GRAND AWARD GA 400SD**	**STEREOPHONIC SPECTACULAR:** Charles Magnante & Orch.; Enoch Light Orch.; Lois Winter; All-Star Alumni Band; Paul Whiteman Orch.; Charleston City All-Stars.	American and continental pops, loud and brilliant with name artists. Powerful bass, good center "fill," but distinct overloading of disc cut on Lois Winter band. Noticeable high-frequency "break-up" toward the center of the record, particularly on Side 2. Complete selections.
$2.98	**MERCURY SRD 1**	**STEREO SAMPLER—Vol. 1** Richard Hayman Orch.; David Carroll Orch.; Dick Contino Orch.; Clebanoff Orch.; Griff Williams Orch.; Patti Page; Eastman-Rochester "Pops" Orch.—Fennell; London Symphony Orch.—Dorati; Eugene List, Eastman-Rochester Symphony Orch.—Hanson; Pete Rugolo Orch.; Terry Gibbs Orch.; Sarah Vaughan.	A whizz-bang of stereo sonics and choice of music; superbly recorded with final band on each side wisely reserved for low volume level program material. The Rugolo FUNKY DRUMS track is tremendous; so is Dorati's March from LOVE FOR THREE ORANGES.
$2.98	**RCA VICTOR LSC 2307**	**DESTINATION STEREO:** Boston Pops—Saber Dance, Hernando's Hideaway; Sym. of the Air, Kondrashin—Capriccio Espagnol; Chicago Sym.—Reiner—Lt. Kije, Pictures at an Exhibition; Rubinstein—Saint-Saëns Piano Concerto; Morton Gould—Rodeo, 4th of July; Boston Symphony—Roman Carnival Overture.	A handsome and brand new symphonic panorama that shows off RCA Victor's stereo recording progress to best possible advantage. Fine solid bass; good center "fill"; clean and tasteful; brilliant sound at ear-filling level—excerpts are complete or self-contained.
$2.98	**ROULETTE SR 100**	**A DEMONSTRATION OF THE NEW DIMENSIONAL SOUND OF DYNAMIC STEREO:** Count Basie Orch.; Jimmie Rodgers; Johnny Richards; Joe Williams; Joe Newman; Machito Orch.; Maynard Ferguson Orch.; Pearl Bailey; Tyree Glenn Orch.; Tito Rodriguez Orch.	Another ear-filler with accent on exciting jazz. Tight multi-miked stereo pick-up is used with great skill and with stunning results for Basie and Maynard Ferguson. Pearl Bailey also superb. Bass occasionally thin, too much echo chamber in Rodriguez track. First-rate listening and entertainment. Complete selections.
$4.98	**DISNEYLAND STER-X 4000**	**DISNEYLAND STEREOPHONIC HIGHLIGHTS:** Stokowski & Philadelphia Orchestra—Fantasia excerpts; Tutti Camarata Orch.; Mary Martin; Jan Clayton.	An uneven product. Camarata's orchestra stereos with blazing, full-bodied splendor; but Mary Martin sounds choked. For all its documentary value, Stokowski's Philadelphia orchestra—film stereoed in 1938—wanders all over the lot with background noise. Complete selections.
$4.98	**KAPP KST 1**	**A DEMONSTRATION IN STEREOPHONIC TOTAL SOUND:** Vic Schoen Orch. & Chorus; Jane Morgan; Roger Williams; Frank Hunter Orch.; Kate Smith; Marty Gold Chorus & Orch.; David Rose Orch.; John Gart—theater organ; New Bijou Orch.	Mostly large-scale pop stylings, with brash and brilliant sound. Good stereo sonics with firm bass, hard high-end tone quality. Final band on Side 2 badly overcut. Complete selections.
$4.98	**UNITED ARTISTS 30001S**	**UA SHOWCASE:** Hal Schaefer Orch.—Songs from U.A. Films—Around the World; High Noon; Moulin Rouge; Modern Times!; The Moon Is Blue; Man with the Golden Arm; Alexander the Great; Limelight; Return to Paradise; The Kentuckian; Gentlemen Marry Brunettes.	Big band jazz stylings of hit film tunes; tight multi-mike stereo sonics. Arrangements too much the same. Complete selections.
$5.98	**EVEREST SDBR 2001**	**MUSICAL VARIATIONS IN STEREO:** Woody Herman Orch.; Tito Puente; Andy Sannella Orch.; Raoul Polaikin Orch.; Phantom Gypsies; Raymond Scott Orch.; Mike Miskiewicz.	Pop music aspect of Everest stereo. Fairly tight studio pick-ups throughout, but some amusing "stunts" turn up—like the tap dancer and the fire siren moving from one speaker to the other. You'll like dynamic Woody Herman and the spirited polka bits by Mike Miskiewicz. Spectacularly good stereo "fill." Complete selections.

MUSICAL "DEMO" DISCS WITH COMPLETE WORKS

$2.98	**PERIOD SHO ST 2318**	**UNDER THE BLUE SKIES OF CAPRI:** Concetta DeMarco with Bela Babai Orch.	Period has taken its cue from Vanguard (see below) in issuing full-scale disc productions as "stereo demonstrators." Only the Haydn disc had been heard at press time—adequate but not exactly overwhelming. The Kalman operetta sides should be worth a hearing.
$2.98	**PERIOD SHO ST 2321**	**HAYDN:** Symphony No. 94 in G Major ("Surprise"); Symphony No. 100 in G Major ("Military"). Mannheimer National Symphony Orchestra. Herbert Albert, Hans Wolf cond.	
$2.98	**PERIOD SHO ST 2322**	**AUSTRIAN BAND MUSIC:** Neue Deutschmeister Band.	
$2.98 each	**PERIOD SHO ST 2323/24**	**KALMAN:** Csardas Princess—Operetta; Countess Maritza—Operetta. Vienna Staatsoper Chorus & Orch.	
$2.98	**VANGUARD SRV 103 SD**	**RIMSKY-KORSAKOV:** Scheherazade. Vienna State Opera Orch.; Mario Rossi cond.	SCHEHERAZADE and the Haydn Symphonies rate as "best buys" in anybody's league. Spirited performances, tasteful stereo sonics, good over-all sound with firm bass. The Beethoven and Liszt fall somewhat below this level, but are still adequate—too much trumpet overbalance in the "Fifth."
$2.98	**VANGUARD SRV 106 SD**	**BEETHOVEN:** Symphony No. 5 in C Minor. Vienna State Opera Orch., Felix Prohaska cond.	
$2.98	**VANGUARD SRV 108 SD**	**LISZT:** 4 Hungarian Rhapsodies. Vienna State Opera Orch., Anatole Fistoulari cond.	
$2.98	**VANGUARD SRV 109 SD**	**HAYDN:** Symphony No. 100 in G Major ("Military"); Symphony No. 101 in D Major ("Clock"). Vienna State Opera Orch., Mogens Wöldike cond.	
$4.98	**WARNER BROS. WS 1241**	**VITAPHONIC STEREO—EXTRA SENSORY PERCEPTION IN SOUND:** Warren Barker Orch.; Gus Bivona Orch.; Raoul Meynard Orch.; Heindorf; Geri Galian; Henry Mancini Military Band; John Scott Trotter Orch.; Buddy Cole; Matty Matlock; Eddie LeMar.	EXPORT JAZZ—BALLETS U.S.A. (BS 1240) showcases Warner Bros. peak stereo performance better than this somewhat nondescript musical sequence. Gus Bivona's C-JAM BLUES and Matlock's dixieland tracks are the better ones, but the bass verges on juke-box boom. Adequate but hardly spectacular stereo sonics. Complete selections.

(Continued from page 41)

in "Sampling the Samplers" (HiFi & Music Review, Feb. 1958, p. 63.)

Samplers were devised basically to showcase the prime products of a given record label, and to stimulate consumer awareness (a) of the label itself and (b) of the special character of its artists and repertoire. It was the independent companies that latched onto this idea with tenacity and enthusiasm. Thus Vanguard and Unicorn stressed discriminating classical repertoire; Mercury and Westminster, their brilliant sound; Riverside and Elektra, their unique folk music offerings; Fantasy and Bethlehem, their jazz.

The disc stereo blitzkrieg has added a whole new dimension to the function of the sampler record field—that of educating the public to stereophonic sound and how it works. The job of today's stereo sampler is to sell a whole new listening medium. If retail store demonstration facilities for monophonic LPs left something to be desired for the record buyer, he could always turn to his local "good music" radio station as a substitute; but it will be awhile before the radio broadcasters turn over large hunks of time and dual transmitter facilities for airplay of stereo discs. Stereo record purchase is likely to be a "sight-unseen" affair, with reliance on the say-so of trusted record reviewers. Thus, the importance of the stereo disc sampler at present is crucial. Small wonder that the biggest record companies—RCA Victor, Columbia, Capitol, London, Decca—jumped into the stereo sampler disc field early and hard, beginning in August and September of 1958!

If the listener wants to know inexpensively and at first-hand what stereo discs are all about in their broadest possible aspect, *the stereo samplers and demonstrators are now the main avenue of approach.*

The vast array of these discs presents almost every possible type of sonic and musical material, recorded by just about every known stereo technique. The results vary from superlative to horrible; but even within the various categories of music, sounds, narrative sequences, and recording techniques, a considerable area of choice is offered in terms of what one may particularly want to know about or experience in stereophonic sound.

If it's a thorough briefing from A to Z, combined with a broad sampling of what stereo can do for varied sounds and types of music, then a choice can be made between Capitol's *Introduction to Stereo* and Columbia's *Listening in Depth.* Both discs are accompanied by detailed and informative booklets and feature intelligent narration on the record. Musical contents cover everything from symphony orchestra and chorus to pop vocals and jazz combos. In terms of sheer "naturalness" of sound, Capitol is favored, but Columbia does offer superb musical samplings.

For purposes of "stereo education," London's *Journey into Stereo* is a must for the stereo beginner, not only for superlative quality of sound, as such, but also because it is the only currently available sampler with a bit of grand opera on it—Wagner's *Die Walküre.*

A pair of "educational" samplers worthy of special note are available through special channels from such widely disparate sources as RCA Victor and that well-known manufacturer and purveyor of stereo cartridges and loudspeakers, Electro-Voice, Inc. The E-V offering is a dual package on one 12-inch LP and can be bought at most hi-fi salons and components dealers for $1.50. One side is *monophonic* and is an intriguing excursion through the *ABC's of High Fidelity,* while the other side is *stereo* under the title *A Stereo Primer.* Colorful musical excerpts are taken from such labels as: Concert-Disc, Omega-Disc, and Sonic Arts. Most amusing of the sound effects you'll find at the opening of the stereo side. This record, by the way, is a fine way to compare the quality of mono and stereo as played through a stereo system. RCA Victor offers free with the purchase of its stereo phonographs its SP 33-13—*Sounds in Space*—an excellent "stereo primer" package with musical highlights from both its classical and "pop" catalogs.

Not everybody, even raw newcomers care to be *educated.* The same job can often be done—and more effectively—with a bit of clever sugar coating. Several stereo samplers are entertaining and at the same time hammer home the astonishing vividness of stereophonic listening. RCA Victor's *Bob and Ray Throw a Stereo Spectacular* goes straight to the top of the list for its combination of riotous comedy, terrifyingly realistic sounds, and brilliant musical content. Bell Canto's stereo tour of Los Angeles and *Cook's Tour of Stereo* also rate high for entertainment-cum-direct-impact value.

Stereophiles of technical bent will find test and balance tracks on Audio Fidelity's brand new *Stereo Test Record* (FSC 50000) and on Omega's *Sounds . . . Out of This World.* Several stereo demonstrators include tracks to check balance of stereo speakers by ear. Columbia's temple blocks-in-echo-chamber and Concert-Disc's Ping-pong balls (on their CD 2) combine perceptual ease and accuracy.

If one doesn't give a hang even about indirect education, but wants something that will "break up the party," the opening thunder clap on RCA Victor's *Bob and Ray* or the *Queen Mary* fog horn supplied by Cook will do the job nicely. However, there are other choices, like the lion roars and elephants trumpeting on Audio Fidelity's AFSD 5885 or Westminster's WSS 2, or the sequence of jets and trains on Rondo's *Action* record. For sheer music—jazz and pops, mood music or concert fare—there is any amount to select, whether in bits and pieces or entire works. It is also possible to sample this stereo music in completely separated ("ping-pong") fashion, or as an unbroken "solid wall" of sound. London, Capitol, Everest, RCA Victor and Mercury are among the best exemplars of the "solid wall" treatment, while Columbia, Audio Fidelity and Counterpoint play a fine game of electro-acoustic Ping-pong.

The purely musical stereo samplers have something for nearly every taste—mixed or specialized. One favorite "mixed" is the small Fantasy label of San Francisco, in which the Dessoff Choirs are heard in a Lassus motet; Dave Brubeck makes with some Bach-styled jazz; Mongo Santamaria holds forth with electrifying Afro-Cuban drumming; and Stan Getz provides some eloquently lyrical jazz tenor sax. Mercury's mixture is high-powered and thrilling in both its jazz and symphonic aspect. Roulette offers some of the best jazz tracks —superbly recorded—in the whole stereo sampler field. If complete symphonic works are desired for use in a stereo trial run try Vanguard's *Scheherazade* and Haydn symphonies.

Don't get the idea, though, that every stereo sampler and demonstrator is as good in quality or stimulating in content as the highlights singled out here. They're not—as a hearing of the Hallmark disc, the Stokowski *Fantasia* side of the Disneyland offering, or the final bands on Kapp and Grand Award will prove. But as they say in the big leagues, "You can't win 'em all." The wonder is that with so little time to develop perfected stereo microphoning and stereo disc mastering techniques, there is so much really excellent, interesting, and entertaining material to choose between.

—Joel Smith

the day the stereo stopped

humor/**WALLY ROBINSON**

Scene: A typical hi-fi salon in 1962. Two clerks, Pep and Pip, are opening up the shop for another "normal" day.

PEP: "Pip, have you noticed? Traffic in the library and free literature on the stereo department are way off."

PIP: "I'll say. I bet they'll close it down any day now. At least a section of it."

PEP: "Yeah. But which section? PLAIN LANGUAGE DEFINITION OF STEREO TERMINOLOGY or BASIC QUESTIONS ON STEREO?"

PIP: "Neither. They'll get rid of the JUSTIFICATION FOR STEREO books. Everybody agrees that stereo is a good thing. Last week I sold ten systems to customers who didn't even take time for their preliminary stereo indoctrination."

PEP: "And to think what trouble we used to have telling people why stereo is an improvement! That's why we started the library in the first place . . . but, oh! oh! . . . see you later, Pep. Here's one of my customers. The lady who bought a stereo system last month."

LADY: "Young man, there's something wrong with my record playing equipment."

PIP: "What seems to be the trouble, ma'am?"

LADY: "Well, I'm not certain, but it's not working right."

PIP: "Is there something lacking in the sound?"

LADY: "Exactly. It just isn't the same sound you demonstrated in the store. I really don't believe I am getting stereo at all."

PIP: "Well, is the sound only coming from one speaker? Or perhaps you're playing old monophonic records?"

LADY: "Emphatically not. I get sound from both speakers and all of my records are True-Test stereophonic. No, I fail to feel the sense of *realism* I should."

PIP: "Realism? How do you mean ma'am?"

LADY: "Well, in the store I felt an appreciation of scope and breadth. When you played my favorite recording I could tell that the strings were located on the lefthand side of the orchestra and a bit in front of the woodwinds. Now when I play the same recording there doesn't seem to be the . . . the . . ."

PIP: ". . . the *isolation?*"

LADY: "Yes, I guess the word might apply. I get a feeling of depth but the instruments don't stand out properly."

PIP: "Excuse me, ma'am, I want you to talk to our clerk in charge of stereo service problems." (Turns and escorts lady across to Pep, who is talking to two gentlemen customers.)

PEP: "Yes, sir, from all you say, I guess that is your problem; you're both not getting a true stereophonic effect."

PIP: "Excuse us, gentlemen, sorry Pep, but this lady is having an identical problem. How soon can we get a repair man to her house?"

PEP: "I'm afraid we can't promise service until week after next because of the holidays."

LADY & BOTH MEN: (simultaneously) "End of the month!!!"

PEP: "Please! Please! Your records sound all right, don't they? It's just an absence of stereo. From what you say there will be no harm in using your phonographs monophonically until we can get your servicemen to your homes."

LADY: "Yes, but that's like losing the ability to see colors and perspective. Our musical world will be reduced to flat, black-and-white sketches."

PIP: "Well you will be without that extra dimension. that's true."

LADY: "Not only that, I've found the most satisfactory scheme of placement for my two speakers and I'll have to undo everything to let your repairman test the equipment."

PEP: (alertly) "Did you say you've changed the position of your speakers?"

LADY: "Why yes, I've stacked my two speaker cabinets, one on top of the other!"

PEP & PIP: "What!"

LADY: "Don't bother to say it. I just realized this moment . . . forget the repairmen, I'll go home and restore the speakers to positions eight feet apart—just like it said in that book you gave me to read."

PEP & PIP: "Yes ma'am, and good day, ma'am!"

FIRST MAN: "But what about me? I assure you my speakers are facing properly and are at least eight feet apart. In fact, when my doctor visited the other day he . . ."

PEP: "Your doctor?"

FIRST MAN: "Yes, he specifically urged me to enjoy my music while convalescing and it's bad enough to have one ear completely stopped up by this deuced sinus cold . . . oh! oh! I'm playing stereo records. but listening with one ear. I guess you can forget that service call. (Man exits hurriedly.)

PIP: "That sure takes the cake!"

PEP: "Yes, but this other gentleman recently converted to stereo and his problem is most unusual."

PIP: "How so?"

SECOND MAN: "I had a good corner speaker in my basement playroom. I bought another corner speaker. but a much bigger one, now everything sounds terrible."

PIP: "What was this old speaker like?"

SECOND MAN: "You know, one of those you hang in the ceiling."

PEP: "Hold on a minute, you didn't say it was that kind of a corner speaker."

SECOND MAN: "Of course not—a corner speaker is a corner speaker. My new one is right below it on the floor."

PIP & PEP: "What? They're separated vertically, not horizontally?"

SECOND MAN: (sheepishly) "You mean the eight-foot separation is only good—oh I guess you're right—I hadn't thought about it that way." (Departs without adieu.)

PIP: "You know, it might be a good idea to keep that library open—stereo just has to work sometime."

—END

THE AMAZING Mr. HANDEL

It has taken us nearly 200 years to appreciate the whole of his genius

biography/**DAVID HALL**



Bettmann Archive

HIS SUPERIORITY *was resented by contemporaries but overwhelmingly appreciated by posterity.*

GIVING up the study of law at the University of his native Halle (started only at his father's behest), an 18-year-old youngster headed straight for the cosmopolitan city of Hamburg which boasted a well-run opera house. He had sampled the routine of organist-choirmaster, and was not sure that this was the professional music life for his independent inclinations. Sure enough, as violinist in the Hamburg opera orchestra, the youth a year later found himself a successful opera composer. He once more toyed with the organist-choirmaster idea, making the journey to Lübeck, where the great master, Buxtehude, was contemplating retirement. However, the sweet fruits of a Hamburg success weighed against the decidedly sour prospect of marriage to Buxtehude's unprepossessing daughter—a *sine qua non* of the Lübeck succession—steered him once and for all away from the path of his genius-contemporary, Johann Sebastian Bach. For George Frederick Handel, the passage led south and northwest to the "great world" and opera.

A generation ago, the name Handel conjured up for the average music lover a single masterpiece—*Messiah*. Today we can double the association to include yet another masterpiece—the *Water Music*. By adding this delightful sequence of dances and airs as the basis for a conception of this man, we at least have at our disposal a foil for those who still persist in thinking of the composer exclusively in terms of "religious" music, Even so, these two scores take us wide of the mark in opposite directions when it comes to getting at the truth about Handel as he lived and worked. He was a man of the theater.

The catalog of Handel's works tells us this without even a passing glance at biographical detail. One listed five pages of music for the voice and just two for instruments. Fully half of the vocal works are operas; the remainder is divided about equally between oratorios and church compositions (*Utrecht* and *Dettingen* Te Deums, Chandos Anthems, and the like). It must be emphatically pointed out the *Messiah* and the other major English language oratorios were conceived neither as church music nor for church performance.

So at twenty-one and fancy free, Handel shook the dust of Hamburg from his boots and set off to Italy for what amounted to a three-year post-graduate course in musical composition with the foremost Italian operatic and instrumental masters of the day. Passing through Florence, Venice, Rome, and Naples, he hobnobbed with such celebrities as Corelli, the Scarlattis—Alessandro and Domenico, and with the nobility of church and state. Thanks to the development of the commercial opera theater in Italy independently from the Courts, composers enjoyed a distinctly more independent status than in most of Germany and Austria where lackey's livery was the order of the day for them. The Italianate conditions, for many the same reasons, held true in Britain's capital of an expanding Empire—London. So when visiting Englishmen and members of the Electoral Court of Hanover suggested a visit to London and promised him a Court post at the Elector's, the young composer was in a distinctly receptive mood. Besides, he now felt ready to go all the way on his own. What he had absorbed during his Italian sojourn was enough to give him complete mastery over the international operatic style of the day. His own vital genius, together with the solid grounding in the German church and organ music tradition gained from his mentor, Zachau, in Halle, made Handel one of the most thoroughly equipped young composers ever to begin a major career.

Unlike Bach, who remained unassailably German even when writing "French" suites or an "Italian" concerto, Handel had a remarkable flair for absorbing and synthesizing every musical influence with which he came in contact. The Flemish master, Orlando de Lassus, a century-and-a-half earlier, and Mozart two generations after are the only other creative geniuses comparable in this respect. Handel, how-

ever, was not content to stop at reconciling the Italian and German styles in his work. He seemed to react to outside musical stimulus with "anything you can do, I can do better."

It was by overstaying leave from his nominal employer, the Elector of Hanover, that Handel became a Londoner; and when the German Elector was named George I of England the situation became awkward. However, Handel had done too well for himself to let such considerations prevail and soon all was forgiven, as witnessed by the King's delighted response to the *Water Music* in 1715. It was under his reign that Handel, too, became an English citizen.

A three-year period as guest of Lord Burlington, followed by the post of conductor for the Duke of Chandos gave Handel a firmer footing in London musical life as well as strong friends among the influential merchants and nobility. Five of his operas had been produced in London and now he felt ready to undertake the role of impresario in addition to his well-established place as brilliant composer and dazzling keyboard player.

The Royal Academy of Music was the imposing name chosen for the theater established by Handel and his associates, and it was to produce that most "exotic and irrational" of entertainments, Italian opera *seria*, complete with the finest imported male sopranos (*castrati*). For a good fifteen out of his forty-five years in London, Handel was to be composer-producer-conductor of his own operas; and during this time he turned out no less than two dozen.

Only the first half of Handel's fifteen years as opera impresario came off with reasonable dispatch and success; for during that time the clique of "opera snobs" was strong enough to support the Royal Academy productions handsomely and to assure the continued importation not only of the finest Italian *castrati*, but overweight sopranos with "nests of nightingales in their bellies." The counter-reaction from a sizable sector of the London public was not long in making itself felt, especially when the vanity and odd manners of the Italian artists began to grate on the nerves. Besides there were those who resented Handel's clear superiority as composer to the native English of the day.

The beginning of the end came when Gay and Pepusch in 1728 produced their *Beggar's Opera* (Westminister OPW 1201), which not only lampooned the Handel productions but made free use of Handel's tunes for the purpose (mixed in with popular street songs). Then there were the set-to's between Handel, well-known for his ferocious temper, and his *prime donne*. His altercations with singers could make a Bing-Callas fracas seem like a nursery pillow fight. The London coffee houses had gossip to last for days when Handel threatened to push Francesca Cuzzoni out the window for refusing to sing the aria *Falsa imagine* in his *Ottone*. Then came the performance of a Bononcini opera which was broken up midway by a hair-pulling match between the two leading sopranos. This precipitated suspension of the 1728 season of the Royal Academy.

The measure of Handel's prodigious energy, tenacity, resourcefulness, and passion is spelled out in the way he fought doggedly to keep Italian opera a going proposition in London, but at the same time laying the ground work for something that might take its place—English language oratorio. For seven years the struggle went on and by 1733, the first two oratorios—*Esther* and *Deborah* had been premiered. These were in essence Italian opera stylings, minus costumes, minus *castrati*, but with the English language and a major role for the chorus.

As it turned out, the strain of composing and producing two and three operas a year, as well as instrumental music, to say nothing of the business of trying to keep the Royal Academy on an even keel, and maintaining a strenuous social life—all this began to take its toll on Handel's iron constitution. From 1735, the fifty-year-old Handel had to cope in turn with a collapse in his health, climaxed by a stroke, and followed by near bankruptcy. Handel "retired from the public life" and during this time when he was supposedly at the end of his tether there came from his pen the Op. 4 and Op. 7 organ concerti, the Op. 6 Concerto Grossi, the *Ode to St. Cecilia*, and the first two of his really great oratorios—*Saul* and *Israel in Egypt*. Here was occupational therapy indeed!

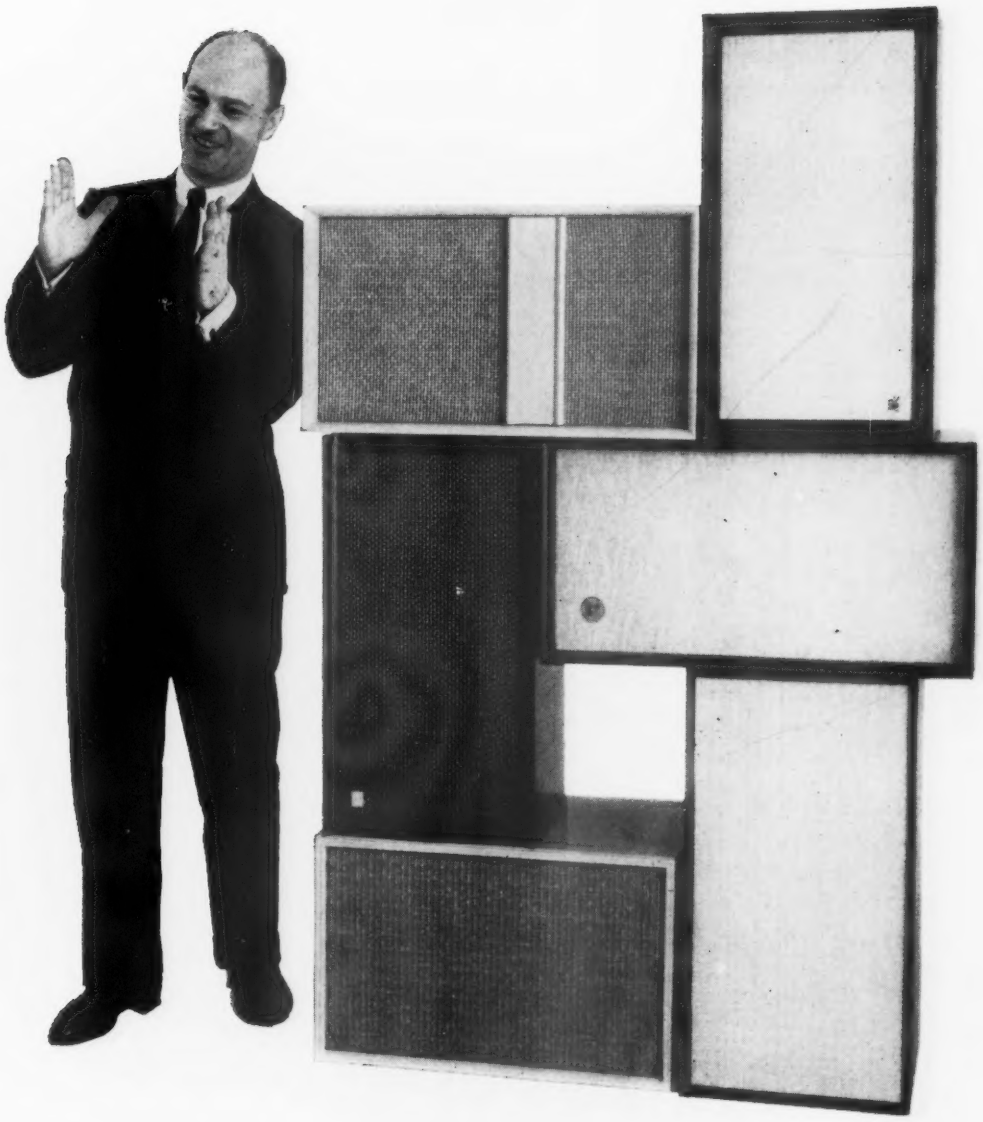
THE turning point in Handel's fortunes came with the composition—in the astonishing space of three weeks—of *Messiah* and its subsequent premiere in Dublin. From this time on (1742), there were no more operas. Handel had discovered the wealth of potential musical drama in the Old Testament. The prophet-kings of Israel were every bit as heroic as the mythical kings and warriors of Italian opera and considerably more in key with England's well-established religious Protestantism. The biblical epics of the Exodus from Egypt, rebellion of Judas Maccabbaeus, of Samson and the Philistines, and of Saul and David offered opportunities for dramatic choral writing of a scope and power unheard of in the opera of the day. And when it came to converting an English audience turned recalcitrant, there was nothing like giving them intensely dramatic music, based on stories known to all and sung by their own native artists in a language they could understand. Fifteen more oratorios followed over a space of nine years—and then in 1751 blindness called a halt. Even though extended composition was now out of the question, Handel refused to retire from public appearances which were for him the very breath of life. When the blind Handel presided over a performance of *Samson*, hearers were moved to tears at the aria "*Total eclipse*."

After the storms of the operatic wars had passed away, Handel the man was appreciated on an equally high level with Handel the composer. What he meant to his fellow Londoners can best be summed up in what the *Gentleman's Magazine* had to say a year after his death: ". . . whatever there was wrong there was nothing mean; though he was proud, his pride was uniform: he was not by turns a tyrant and a slave; a censor in one place and a sycophant in another; he maintained his liberty in a state in which others would have been vain of dependence; he was liberal even when he was poor, and remembered his former friends when he was rich."

Where Handel the man and the composer are especially *one* is in the essentially humanistic outlook implied in his music. His dances are real dances, not idealized abstractions: his musical landscape painting is truly evocative of human experience and pleasure, in much the same way as Beethoven's *Pastoral* Symphony; his trumpet-and-drum fanfares and hallelujah choruses convey the very essence of triumphal jubilation; his arias of pathos, passion, or serenity identify wholly with human feeling in general rather than with ingrown subjective emotion in particular. While there is in Handel's music stirring drama and conflict, it is never left unresolved in a mood of bitterness, frustration, and self-pity. Small wonder it is that the best of Handel should prove to be such a vitalizing tonic in today's "Age of Anxiety." For while his music is with us we can always take joy in one man's steadfast belief in the ultimate order of things—in this life and in the hereafter.

—David Hall

TAKE TWO! THEY'RE SMALL!



Jumbo bookshelf speaker systems—good sound for compact rooms

equipment/**HANS H. FANTEL**

THIS is the space age. Not just for sputniks and moonshots but also for hi-fi. We have "space" conveyed through stereo sound—if we can find space for that extra stereo speaker. The theory that space is limited is nothing new to the average housewife.

Launching stereo in the modern home usually requires a bit of space conservation. In previous issues we surveyed several alternative solutions of the stereo speaker problem, including such novel ideas as the *one and a half channel system*,[1] two *angled* speakers in the same cabinet or *aimed* stereo speakers to cover the listening area from a convenient location.[2]

For many hi-fi fans the stereo speaker space problem may be solved with the aid of recently developed speaker systems which have one thing in common: they are full-range systems covering the entire audio spectrum—complete with woofer,

1. "Stereo—With a Speaker and a Half" (HiFi Review, Nov. 58, p. 39)
2. "They 'Aim' for Stereo" (HiFi Review, Jan. 59, p. 39)

JUMBO BOOKSHELF SPEAKER SYSTEMS

(Based on data and specifications supplied by the manufacturers)

Make and Model	Operating Principle	Size (in inches)	Effective Frequency Range (in cycles per second)[1]	System Units	Drivers Used	Crossover Points (in cycles)	Impedance (in ohms)	Power Rating (in watts)[2]	Controls	Price
Acoustic Research AR-3	Acoustic Suspension	14h x 11⅜d x 25w	30—>20,000	3-way	12" woofer; hemispheric mid-range and treble units	1000 & 7500	4	—[3]	tweeter level; mid-range level	$216.00
Altec Monterey 834A	Resistance-loaded port	14h x 14½d x 26w	40—22,000	2-way	2 8" woofers; horn tweeter	3000	8	20	tweeter level	$165.00
Electro-Voice Regal I	Sealed Enclosure	14h x 13½d x 25w	45—16,000	2-way	12" woofer; horn tweeter	2000	8	20	tweeter level	$103.00
Regal III	Sealed Enclosure	14h x 13½d x 25w	40—18,000	3-way	same as above but with additional mid-range horn speaker for 1000-3500 cps	1000 & 3500		25	tweeter level; mid-range level	$147.50
General Electric LH-12	Sealed Enclosure	14⅜h x 15½d x 23⅛w	40—18,000	2-way	12" woofer; 2" cone tweeter	1500	8	—[4]	none	$129.95
Jensen TR-10 "TRI-ette"	Tube-loaded port	13⅞h x 11⅜d x 25w	25—15,000	3-way	12" woofer; 8" mid-range cone speaker; horn tweeter	600 & 4000	16	30	tweeter level	$114.50
KLH Model 6	Acoustic Suspension	12¼h x 12⅝d x 23½w	45—20,000 ± 2 db	2-way	12" woofer; cone tweeter	1500	8	—[3]	3-position tweeter control; tweeter shut-off	$124.00
Knight KN 2000 (Allied Radio Corp.)	Sealed Enclosure	13⅞h x 12¾d x 26⅜w	40—19,000 ± 5 db	3-way	12" woofer; 8" mid-range cone speaker; horn tweeter	800 & 3500	16	20	tweeter level	$84.50
University S-105 "Ultra-Linear"	Tube-loaded port	14h x 14½d x 25w	30—20,000	2-way	12" woofer; horn tweeter	2500	8	—[4]	tweeter level; woofer level; treble cutoff filter	$139.00

[1]Effective range describes the frequency limits at which audible output is still obtained. It does not imply *flat* response right up to these limits. For this reason, some firms specifically state the deviation from flat response at the limits of the frequency range.

[2]This power rating expresses the maximum amplifier r.m.s. output the speaker can safely handle. It does not refer to the minimum power needed to drive the speaker.

[3]The company states no specific power rating but warrants that the speaker system will operate safely under full output from amplifiers in 60-70 watt category.

[4]Rated in "integrated program material" at 60 watts.

SEALED ENCLOSURE —

Commonly, but erroneously, referred to as an infinite baffle. Because of its low cubic volume of air (2 cu. ft. to 10 cu. ft. in an infinite baffle) the "cushioning" effect upon the speaker is pronounced. Cone action is damped and the speaker resonance plus enclosure resonance react in series raising the overall system resonance. Sophisticated speaker designs can overcome these objections. Medium low efficiency.

DUCTED PORT —

Improved version of the phase reversing bass reflex enclosure. A rectangular or tubular tunnel is added to the port inside the enclosure. Design of the tunnel (length and cross-section) controls enclosure resonance and speaker damping. Moderate high efficiency. A variant of the port-type enclosure is the "resistance-loaded" port. Generally accepted to mean that the tunnel-less port is bridged by an acoustic filter. Moderately high efficiency.

ACOUSTIC SUSPENSION —

A sealed enclosure with uncommonly loose speaker cone suspension. Low cubic volume behind the speaker becomes a necessity rather than a design starting point. Loose suspension, mass added to the cone and viscosity of the sealed are are meticulously matched. Very low efficiency.

tweeter, and sometimes a separate mid-range driver—but with the enclosure scaled to relatively small size.

To call these speakers "bookshelf" models may be stretching (or shrinking) the point a bit especially if your shelves are built for pocket books. But we've settled for the designation "jumbo bookshelf speakers" after discovering that they take up no more room than a hefty armful of the Encyclopedia Britannica.

Bookshelf speakers as such are not new. The idea had been pioneered some years ago* but only under the goad of stereo's promise and problems did compact speaker systems become a focal point of audio design.

The cards were clearly stacked against the development of small-size full-range speaker systems. According to the book on audio theory (the older edition, that is) the job was impossible. Engineers shook their heads and complained that you might as well ask them to design a miniaturized bass fiddle or a vest-pocket kettledrum.

But space-shy apartment dwellers clamored in despair. Two big full-range systems of conventional design, for all their sonic merit, would be excessive ballast on a double-or-nothing venture into stereo. BASS WITHOUT BULK was the demand—the *sine-qua-non* of practical stereo. As a result, some revolutionary holes were punched into the old dictum that low sounds can *only* come from large boxes.

Several methods have been developed for getting more bass from less space. All are based on sophisticated woofer designs. The basic idea is to allow a greater amount of "give" to the suspension of the woofer cone. Technically, this is known as a high-compliance suspension. It results in two advantages: 1) It lowers the natural resonance of the cone and in the proper enclosure can reach lower into the bottom bass region. 2) It lets the cone travel back and forth over a longer distance, allowing it to make the wide swings for increased effectiveness in low bass reproduction. The longer stroke moves more air, providing better energy transfer. The trick was to loosen the cone suspension while maintaining uniform springiness throughout the swing.

To take full advantage of this new freedom of motion gained through loose cone suspension, the width and length of voice coils and magnet gaps of the woofers had to be redesigned to drive the cone on its extended travel. The object was to keep the voice coil within a uniform magnetic field at all points of the long trip, so that the motion of the speaker would remain strictly proportional to the waveform of the electric signal from the amplifier. This problem was solved by the introduction of the so-called "long-throw" voice coils, moving in magnet gaps of increased flux density.

The new suspension and voice coil designs now enabled the engineers to add weight to cone material itself, lowering the resonance point much further and simultaneously damping out spurious resonance in higher regions.

All three of these basic factors, suspension, voice coil and cone, have thus been revised and re-shaped to produce a new generation of woofers with the ability to produce effective bass in small enclosures.

The enclosures themselves have been designed specifically to complement the characteristics of the speakers. This is the reason why most "jumbo bookshelf" models are sold only as complete systems. Only within their precisely matched enclosure can these new woofers attain their full performance capabilities.

* Notably by British Industries Corp. with its R-J enclosure, by Jensen with its "Duette" system and Altec Lansing with its "Melodist."



BASES *are provided by General Electric for its LH-12 systems. As floor standing units, such bookshelf systems are pleasantly unobtrusive.*

Several new types of enclosures have been developed to attain maximum performance from these speakers in a minimum of space. For the most part, these new enclosures are variants of such well-known basic principles as the sealed enclosure and the bass reflex phase inverter—with new twists that make a world of difference.

For instance, sealed enclosures have been designed that make capital of characteristics formerly regarded as liabilities, such as the back pressure of the air in a tight box. In those designs, smallness is a necessity rather than a concession. Bass reflex baffles have surmounted former drawbacks by such novel appurtenances as tuned tubular ports or acoustic resistances that reinforce bass and load the speaker cone so as to damp objectionable resonance.

All these enclosure types have the primary purpose of saving space—of doing within the confines of a small box the equivalent of what formerly only a big box was able to do.

All the design principles surveyed here provide workable solutions to hi-fi space problems, particularly if used as pairs for stereo. Whatever marginal bass problems may persist in some of these small systems are masked by the greater total bass radiation when two are paired for stereo.

It should also be remembered that some of these shelf-type



HANDY CONTROLS *a prime feature of E-V's Regal III. Both tweeter and mid-range level setting controls are hidden behind a hinged matching wood panel door.*

speakers are not a compromise but represent optimum solutions that equal and occasionally surpass the performance of much larger loudspeaker systems of conventional design.

Since it is only the bass frequencies that depend chiefly on the size of the enclosure, mid-range and treble reproduction posed no particular problems in the development of compact speaker systems. However, some important innovations have taken place in this area also. One of the new acoustic suspension speakers features a mid-range and a tweeter unit wholly new in concept and design. It simply consists of a rigid, dome-shaped phenolic diaphragm bonded to a large-diameter voice coil suspended in an unusually strong magnetic field. The manufacturer claims this provides an unusually wide dispersion angle, both horizontally and vertically.

Audio fans partial to the sonic characteristics of cone tweeters will find some of these bookshelf speaker systems equipped with newly developed cone tweeters of remarkable range and smoothness of response, while others utilize tried-and-true diaphragm units with flared horns.

In evaluating speaker systems, one must remember that the design of a speaker is not purely an engineering feat to be coldly assessed in terms of objective measurement. Subtle differences of tonal color distinguish various speakers just as various makes of the same musical instrument differ in their sound characteristics. One can no more lay down ground rules for what is a good tonal color for a speaker than one can lay down general rules about the best color shade for your living room walls. Such choices are strictly personal and must always remain so. The fact that two speaker systems do not sound exactly alike should not be construed to mean that one is necessarily better than the other. It simply means that speaker designers have projected their own tonal preferences into their designs. Such differences are important since they give the buyer a wider choice among the various "types of sound."

There is no denying that all the speakers tested in this article sounded good. The treble response varied from adequate and satisfactory to over-size (necessitating considerable retardation of the "Brilliance" control). Small boxes with direct radiators do have the distinct advantage of emitting a clean, crisp mid-range. At the bass end of the register, there are subtle differences. For production of extremely low bass notes it is difficult to surpass either the AR-3 or KLH-6. The Jensen TR-10 and E-V Regal III are close on the heels of the two front-runners. Of course, there is always the valid argument—just how much music is there to be heard below 45 cycles? Above 45 cycles all of the systems mentioned in this article performed an adequate job.

To the stereo listener jumbo bookshelf speakers offer a combination of advantages that augurs their growing popularity:

1. They are compact and complete—ready to hook up. They contain all the elements necessary for full-range reproduction—woofer, tweeter, crossover network, and in many cases, a separate midrange unit—in one factory-assembled package.
2. They fit easily into the decorative scheme of most homes. Being essentially shelf models, they take no floorspace. Yet if the layout of the room calls for floor-standing speakers, a set of attractive legs can easily be added to these speakers. Some manufacturers provide them on an optional basis.
3. The cabinetry, in a choice of excellent woods, is simple and tasteful. Two such units in stereo provide a balanced aspect of decor in the same sense that a pair of lamps or a pair of candlesticks is often employed with visually pleasing effect.
4. They are a practical solution to the problem of speaker matching. Other factors being equal, the best stereo is obtained from identical speakers because they represent a perfect match. Both in price and size, these jumbo bookshelf speakers put this theoretical ideal within practical reach of the simple principle of "take two—they're small."

—Hans H. Fantel

What To Look For When Buying Bookshelf Speaker Systems . . . .

STURDINESS: Tap the top, back and sides—they should give out with a solid "thud" not a resonant "plunk." All jumbo bookshelf enclosures are braced and well-padded—some better than others. Sealed enclosures more so than those with ports—the internal pressures are higher.

APPEARANCE: Practically all bookshelf enclosures have good wood finishing on all four sides. A few supply a simple stand for along-the-wall installation. A variety of finishes is generally available for the same baffle. In a few instances the very best woods are only a few dollars more. Determine how much room exposure your enclosure will have, also whether the finish will match the decor. Check the dimensions carefully—especially height and depth. The only leeway in physical appearance is in the grill cloth. Plastic and fiber grillwork is sturdier and will resist mishandling by small children. Cloth grillwork is often more attractive but easily damaged or stained.

OPERATING CONVENIENCE: Tweeter level control is generally set once and left that way indefinitely. Mid-range speaker controls, or other controls, complicate the situation—if located on the back and the enclosure is fitted into a tight bookshelf. A confirmed dial twiddler should investigate a bookshelf system that is convenient to operate as well as possessing enough flexibility to suit his demands.

AMPLIFIER POWER: Not all amplifiers have a 4-ohm output connection. Two-to-one mismatching represents approximately a 25% power loss. Acoustic suspension systems can be played louder than most bookshelf systems. They also need most r.m.s. power from amplifier (20-25 watts minimum). Sealed enclosure systems require slightly less power for full range moderately loud performance. Loaded port systems are most efficient of the group discussed in this article. Twelve to eighteen watts power output (r.m.s.) is sufficient.

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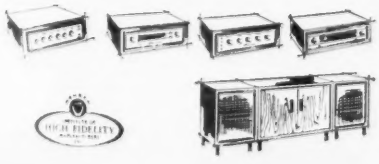
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Wyeth Engineering, Inc. just one of many, many testing laboratories (one in particular must remain anonymous) recently tested Sherwood tuners and certified their adherence to F.C.C. and I.R.E. standards of conducted and/or radiated interference.

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Edward S. Miller
General Manager

for Ultimate Fidelity

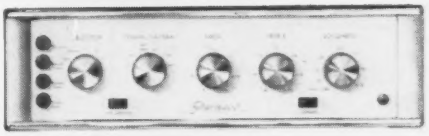
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The Model S-1060 features six 7189 push-pull output tubes; 60 watts at 1½% IM distortion; silicon rectifier power supply; "tube-saver" delay relay; DC preamp filaments. The most compact 60-watter ever, it consumes less power (only 110 watts) than many 20 watt amplifiers. Eleven front panel controls include presence rise, tape playback, scratch and rumble filters 12 db/octave, tape monitor, etc.

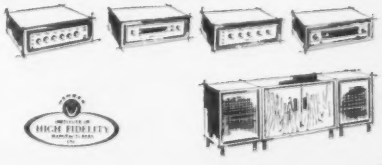
Model S-1060—60 Watt Amplifier, **Fair Trade $149.50**; Model S-1000 II—36 Watt Amplifier, **Fair Trade $109.50**; either unit readily adapted to Stereo by addition of Model S-4000—20 Watt "Add-Stereo" Amplifier, **Fair Trade $109.50.**

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The "complete high fidelity home music center"—monophonic or stereophonic.



Rate Your Hi-Fi

(*Continued from page 39*)

Is your system difficult to operate?

Of course, there are some case-hardened audio enthusiasts who wouldn't concede this even if their control panels resemble that of a B-52. However, other of us lesser mortals sometimes do get piqued by intricacies and complexities of operation in what was acquired as a source of pleasure. If the system consists of a really flexible stereo amplifier, with turntable, tuner and perhaps tape recorder feeding into it, its operation can assume awesome proportions. However, if the controls are once set at optimum position, much of the chaos vanishes. Some amplifiers have dots or other markings at which the controls may be preset. These are norms from which variation is slight. Similar markings may be made in pencil, ink or crayon on any panel to facilitate operation. It is very important to hook together equipment so that a minimum of controls and switches need be used. For instance, if your amplifier *on-off* switch is a part of the volume control and your tuner has an independent *on-off* switch, it is wiser to control the amplifier power supply through the tuner so you can turn the system on or off without disturbing the amplifier volume setting. This is accomplished by plugging the amplifier power cord into the convenience outlet of the tuner instead of vice versa. Most important, carefully read the instructions that accompany your equipment; many times they suggest methods of simplifying operation. Remember, the object is pleasure, not dial-twiddling.

Are you tired of juggling your volume control?

If your records play at one volume level and your FM tuner at another, always necessitating a quick adjustment of the volume control—investigate "level sets" on either tuner or amplifier. Adjust all volume levels to that of the phono input —it is fixed, the others should be variable and always much louder. Reduce the output of the tuner or the input level on the amplifier to equal the phono level. See if this doesn't make listening more pleasurable.

Does your bass sound boomy?

Juke-box sound, with its booming bass, is not hi-fi. This type of sound is unrealistic and it would be impossible for a band even to approximate it in live performance. What happens when your bass sounds boomy is that there is a particular frequency (s) at which the speaker is especially responsive. This is called a resonance "peak." Peaks also disturb the sound balance and create distortion. To avoid them, the speaker should be matched to the cubic volume of the enclosure—if you build your own. Generally, the manufacturer has recommendations for optimum enclosures for each speaker. Try writing him first. If your amplifier has a damping factor control, going to maximum damping (20 or more) often cleans up annoying boominess. Of course, maybe you're just putting too much bass into the speaker and have turned down the treble and midrange. Also see that the amplifier doesn't operate continuously with the "Loudness" compensation switched on. This would automatically add unwanted bass.

Do your extreme highs sound penetrating?

In the early days of hi-fi, there was so much enthusiasm over the ability to reproduce treble tones that many audiophiles overdid a good thing. For a time, hi-fi was synonymous with screeching treble. Only when listening to live music did the audiophile realize that the treble should sound "brilliant," yet sweet and unobtrusive. Inadequate bass can cause an imbalance in the over-all sound that will make the treble too prominent. Tweeters need not be "blow torches" of high frequency sound. They should disperse the sound through the room without too much apparent beaming. Some tweeters have false peaks beyond the range of audibility which adversely affect sub-harmonics in the musical spectrum. Check to see if your tweeter level control (there should always be one) has been turned up too high. Retard that control setting, or cut back on the treble via the amplifier. Some amplifiers age and component or tube values change, adding more treble amplification than wanted. Check the tubes. If the tweeter is too active, turn it around and let it face the wall behind the speaker, or even the ceiling. This will scatter the high frequencies and ofttimes add "depth" to stereo sound.

Are voices lost in operatic selections?

The human voice speaks and sings in the middle range of audible frequencies. If voices are lost in operatic selections, this is usually due to weak response of the speaker in the middle frequencies. Such a speaker is said to lack "presence." Many discs have additional presence built into them by the recording engineers raising the dynamic level of the middle frequencies. These recordings give the impression of extreme brilliance and presence. Some amplifiers and preamps have presence control or switches built into them so the user can build up the middle frequencies at will. Three and four-way speaker systems also have presence controls for the same purpose. If you have no presence control in your preamp/amplifier or in your speaker, you can best achieve more presence by adding a mid-range speaker to your one or two-way speaker system or, as your system stands, you can improve the midrange at the expense of the highs and lows by cutting the treble and bass with the tone controls.

Do loud passages on records break up?

About 99% of this problem is in the phono cartridge and the tone arm. When was the "stylus pressure" or "tracking force" checked last? Arms with spring loading need rechecking at least once every six months. The ideal record changer stylus pressure is 5-7 grams. Never more than 8 grams—probably never less than 4 grams. Quality tone arms use 3 to 6 grams—preferably about 4 grams for most cartridges. Too light a pressure lets the stylus "chatter" in the groove. Too much increases record wear and shortens stylus life. Take stylus (with cartridge, if integral) to nearest audio shop; have it checked for *flats* or *fractures*. Replace diamonds after 800-1000 hours of playing—sapphires, after 30-40 hours.

Are your records hard to keep clean?

Categorically, records must be kept clean to prevent excessive wear and if they are to play without pops, snaps and crackles. Wiping them with a damp cloth or sponge before each play helps. Avery Fisher suggests letting cold water run over them and wiping them with a soft rag. Special brushes and cloths, impregnated with an anti-static cleaner, can be bought. The "Lektrostat" kit and the "Dust Bug" are more effective developments of this principle. Lastly, there are radioactive devices, like the "Staticmasters" brush, which clean and make the disc surfaces dust-repellent. All of these

(*Continued on page 56*)



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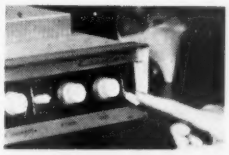
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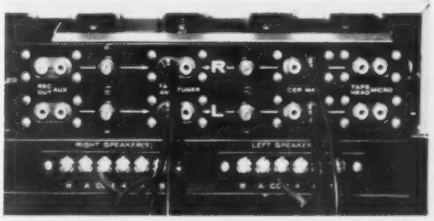


Speaker Selector Switch enables you to play either of two sets of stereo speakers . . . or both sets at the same time.

Handsomely styled in vinyl-clad steel, the Carillon Stereo Amplifier is a distinctive addition to your Home Music Center. And look at the features . . . all included for your listening pleasure: Lever Switches to provide for Hi and Lo Frequency cutoff . . . and Stereo Function Switch. Input Selector even has position for Mike inputs. . . . Continuously Variable Loudness Control automatically compensates for bass and treble at low listening levels. . . . Single Knob Balance adjusts the volume level between speakers.

SPECIFICATIONS
CARILLON STEREO AMPLIFIER
MODEL 6060

Power Output:	30 watts RMS each channel; total 60; peak 120
Power Response:	20 — 20,000 cps @ 30 watts ± 1 db.
Distortion:	Less than 1% THD @ 30 watts @ 1000 cps.
Hum Level:	71 db. below rated output.
Frequency Response:	15 — 30,000 cps ± 1 db.
Dual Outputs:	4, 8, 16 ohms and Recording.
Tubes (11):	4, EL34/6CA7; 6, ECC83/12AX7; 1, 5V3.



Rear Panel of the Carillon has inputs and outputs for both channels. Level Set Controls are provided for matching tape and tuner input signals with other input levels.

A few of the very best high fidelity dealers are now showing the Carillon Stereo Amplifier. For descriptive literature and name of the Bell dealer nearest you who is displaying the Carillon, write:

Bell **SOUND DIVISION**
Thompson Ramo Wooldridge, Inc.
555 Marion Road, Columbus 7, Ohio

(*Continued from page 54*)

methods require assistance in the way of proper storage and handling. Records should always be enclosed in paper or plastic envelopes before they are put into their jackets. Handle them only at the edges; fingerprints hold dust and dust in the grooves is fatal.

Are piano tones unsteady?

If the piano tones of only one record sound unsteady, the record may be warped or its center hole may be oversize or off center. If the disc is warped, it may regain flatness if it is left on a flat surface for a time under a heavy stack of records. An oversize hole may be temporarily brought back to normal size by pasting a heavy cardboard label on the record with a hole in its proper place. A record with an off-center hole is a total loss. If all your piano records sound unsteady in tone (wow or flutter), your turntable or changer is at fault. It probably needs a new idler wheel or belt. Wheels occasionally generate "flats" if they are not disengaged when the changer or turntable is turned off. Belts sometimes slip or stretch. Look for oil on the inside rim of the turntable or on the drive motor capstan. Check speed of the player with a strobe disc obtainable from most audio supply houses for a small (5-25c) charge. You can make minor cleaning and speed adjustments yourself (see instruction book that accompanied unit), but major adjustments are better made at the factory or by a factory-approved repair shop.

Does your FM sound different than your phono?

It shouldn't—in fact, in a good system (listening to a high quality station), they should sound identical. If the change is recent, check the tubes in the FM tuner—possibly its i.f. alignment (with the aid of a good radio-TV serviceman). Is your tuner getting enough signal from the antenna? The indoor antennas shipped with most FM tuners are fine if you live 10-15 miles from the broadcasting station. At 20-25 miles, an outdoor antenna is called for. Your TV antenna will suffice if you add a "two-set coupler." As a rule of thumb—if you definitely need an outdoor TV antenna, you will most likely need an outdoor FM antenna.

Shift the FM antenna (indoor and outdoor) around a vertical axis so that the plane of the 40-inch dipole faces a different direction. Check signal pickup with aid of the tuning meter or eye of the FM tuner—maximum signal should result in improved signal clarity and fidelity.

Is there a hissing background noise when you play tape?

The background level when tapes are played should be almost completely quiet—after all, there is no needle scratch or dusty groove problem. A steady hiss—which probably wasn't there some time ago—indicates a magnetized tape head. Buy, at your local audio or electronic jobber, a tape head "demagnetizer." They cost $4.95, and up. Instructions with the demagnetizer tell how it operates—a simple two-minute job which should be repeated after every 100-200 tape plays as a precautionary measure.

Can you hear an a.c. hum in the background?

Note particularly if the a.c. hum appears when you switch to phono, but disappears on tuner—or an unused "Selector" position. If so, reverse the a.c. power lead to the phono motor. See if your amplifier has a "hum balancing" adjustment. Rotate this potentiometer shaft for minimum hum, with no record playing and the volume increased to make the residual hum plainly audible. Jiggle the phono lead input to the amplifier and see if a new physical position intensifies or lessens the hum.

An ever-present hum may indicate an amplifier with possibility of imminent electrolytic capacitor failure. Hum may also be due to badly unbalanced output tubes, or phase-inverter tube. Have them checked immediately.

Is there a crackling noise in the background?

This is a good sign that something is about ready to "let go." An occasional pop or click can be due to a variety of minor causes, such as static electricity on the record, switching on and off of household appliances, etc. A steady manifestation of crackling noises indicates either a bad capacitor or tube. Check the tubes at a local radio-audio store. Make sure that the attendant "taps" them for loose connections, microphonics, etc., and replace any that are doubtful. In a big amplifier, be sure that the output tubes are balanced and correctly biased. Unbalanced tubes can draw an abnormal amount of current through an otherwise "safe" component. Check the amplifier instructions for how to do this at home. If the noise persists, invest in a visit to a reputable radio-TV serviceman. Hi-fi electronic problems are rather simple—when compared to a television set. The investment is a wise one.

Does your stereo have "hole in the middle"?

Your speakers may be too far apart. Try bringing them nearer each other; not so close that separation is lost, but not so far apart that there is no blend of sound. The speakers could be "out-of-phase," which means that the two units oppose one another. Phase them by reversing the connections to one speaker. The arrangement that produces more bass is the correct one. A third speaker is a decided asset, even when two speakers are doing well. A bridging circuit is easy to wire and instructions are available from your speaker manufacturer on request. If your amplifier or preamp has a third channel facility, using it is the best way to obtain the maximum sound spread without "hole in the middle."

An Ounce of Prevention

These problems may include the very one that has been plaguing your hi-fi system, or you may have an entirely different complaint. Do not despair. Hi-fi equipment is surprisingly hardy and responds well to competent repair work. It is even more appreciative of preventive care.

Of prime importance in the care-free life of hi-fi equipment is adequate ventilation. Amplifiers, tuners and turntable motors generate heat and if this heat is not readily dissipated, it causes deterioration and damage. Hottest is the amplifier, which *must* have good ventilation or it will break down long before its time. If it is enclosed, holes must be provided top and bottom of the cabinet rear to create a cooling draft. If tuner and amplifier are one atop the other, the amplifier must be uppermost or the tuner will be operating at excessively high temperature.

Hi-fi equipment is precision made and designed for use under reasonable operating conditions. It does not have to be pampered or petted to perform, but like a good automobile or a fine watch, it will give excellent service for a long time if it is not abused.

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MESSIAH (Complete)—Ritchie, soprano; Shacklock, contralto; Herbert, tenor; Standen, bass; London Philharmonic Choir; London Symphony Orchestra conducted by Hermann Scherchen. (XWL 3306)

ISRAEL IN EGYPT (Complete)—Christensen, soprano; Bischoff, soprano; Bumbry, alto; Blackburn, tenor; Watts, bass; Wood, bass; Schreiner, organ; University of Utah Choruses; Utah Symphony Orchestra conducted by Maurice Abravanel. (XWL 2224, monophonic) (WST 207, stereophonic)

THE WATER MUSIC (Complete)—Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. (XWN 18115)

CONCERTI GROSSI (Complete) Opus 6—English Baroque Orchestra conducted by Hermann Scherchen. (XWN 4403; also available separately)

MESSIAH: BELOVED CHORUSES—London Philharmonic Choir; London Symphony Orchestra conducted by Hermann Scherchen. (XWN 18099)

MESSIAH: HIGHLIGHTS—Ritchie, soprano; Shacklock, contralto; Herbert, tenor; Standen, bass; London Philharmonic Choir; London Symphony Orchestra conducted by Hermann Scherchen. (XWN 18676)

SONATAS (Flute) (10, Complete)—Wummer, flute; Valenti, harpsichord; Parisot, cello. (XWN 2222)

"Halle Sonatas" Nos. 1, a; 2, e; 3, b; Opus 1: Nos. 1, e; 5, G. (XWN 18583)

Opus 1. Nos. 2, g; 4, a; 7, c; 9, b; 11, F. (XWN 18584)

SONATAS (Violin): Nos. 3, A; 10, g; 12, F; 13, D; 14, A; 15, E—Casadesus; Ens. Marius Casadesus. (XWN 18459)

TRIO SONATA Opus 5, No. 6—Schneiderhan, Swoboda, violins; Benesch, cello; Holetschek, harpsichord/Loeillet: Trio; Telemann: Trio; Trio Sonata. (XWN 18585)

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STEREO HIFI CONCERT

Reviewed by
MARTIN BOOKSPAN
DAVID HALL
GEORGE JELLINEK
DAVID RANDOLPH
JOHN THORNTON

BACH: Toccata and Fugue in D Minor (see COLLECTIONS)

• **BACH:** Toccata and Fugue in D Minor (S:565); Passacaglia and Fugue in C Minor (S.582); Prelude and Fugue in A Minor (S.543); Prelude and Fugue in E Minor (S.533). Carl Weinrich (organ of Varfrukyrka, Skänninge, Sweden). **Westminster WST 14043 $5.98**

Musical Interest: **Masterpieces**
Performance: **Straightforward**
Recording: **Fine and clear**
Stereo Directionality: **Minimal**
Stereo Depth: **Good**

At least three of the four compositions on this disc are among the most popular Bach organ works. Weinrich lets the music speak for itself. His registrations are all chosen for the clarity of line that they can contribute to the music and are never overloaded. The instrument and the recording assist greatly in this aim.

As in the case of other stereo recordings of the organ, stereo here adds little by way of directionality, but contributes to the illusion of realism. **D. R.**

• **BEETHOVEN:** Piano Concerto No. 4 in G. Emil Gilels (piano) with the Philharmonia Orchestra, Leopold Ludwig cond. **Angel S35511 $5.98**

Musical Interest: **Olympian**
Performance: **Earthbound**
Recording: **Piano a little too prominent**
Stereo Directionality: **Good**
Stereo Depth: **OK**

I still find this performance lacking in the distinctive qualities of identification and illumination which distinguish the ordinary from the exceptional. All the notes are there, and in the right places with the right emphasis, but the performance just doesn't take wing.

Aside from a slight overprominence of the solo piano, the recorded sound is excellent on all counts. **M. B.**

• **BEETHOVEN:** Piano Sonatas—No. 8 in C Minor, Op. 13 ("Pathétique"); No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight"). Raymond Lewenthal. **Westminster WST-14019**

Musical Interest: **Yes indeed!**
Performance: **Adequate**
Recording: **Larger than life**
Stereo Directionality: **Enveloping**
Stereo Depth: **Good resonance**

A certain stiff-fingeredness and lack of grace detract from these otherwise acceptable performances. The stereo sound is well spread and resonant, but there are many better monophonic recordings of both Sonatas—Firkusny, Rubinstein and Serkin in the "*Pathétique*," just to mention three, and Horowitz, Nat and Petri in the "*Moonlight*." **M. B.**

BEST OF THE MONTH

- London scores top honors in the Puccini sweepstakes with that master's "horse" opera, **Girl of the Golden West.** — "It is hard to imagine a more sympathetic and effective reading. . . ." (see p. 89)
- London scores a second time with Kirsten Flagstad's remarkable and unusual **Sibelius Song Recital.** — "There is a distinct sensation of being faced with a vast orchestral canvas with Madame Flagstad standing right between the speakers like a great Nordic goddess, pealing forth . . . torrential, time-defying tones." (see p. 93)
- Everest pays a memorial tribute to England's Ralph Vaughan Williams in their disc premiere of his **Ninth Symphony.** — "In both its gay and grave moments this last symphony truly reflects the character of its creator. . . ." (see p. 95)

• **BEETHOVEN:** Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Vienna State Opera Orchestra, Hermann Scherchen cond. **Westminster WST-14045 $5.98**

• **BEETHOVEN:** Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Minneapolis Symphony Orchestra, Antal Dorati cond. **Mercury SR-90011 $5.98**

Musical Interest: **Supreme**
Performances: **Scherchen—Weird; Dorati—Routine**
Recording: **OK**
Stereo Directionality: **Both acceptable**
Stereo Depth: **Westminster better**

Neither performance remotely challenges the best of those previously available—namely, Klemperer on Angel. Scherchen adopts positively furious tempi in the first and last movements which leave the orchestra gasping for breath and unable to articulate some of the variations in the finale. About the whole there is a curious air of superficiality. Avoid this one.

Dorati's is a routine approach; he brings neither deep insight nor any personal feeling for the music. And the Mercury engineers (or is it Dorati's fault) have misfired badly in that magical moment of the first movement recapitulation where the horns sound the returning tonic key of E-flat against a lingering dominant chord in the strings. The all-important horns are almost inaudible.

Recorded sound in both cases is adequate, but the Westminster does tend to become muddy in the full passages. **M. B.**

• **BERLIOZ:** Symphonie Fantastique, Op. 14A. Vienna State Opera Orchestra, René Leibowitz cond. **Westminster WST 14046 $5.98**

Musical Interest: **Lurid tonal tale**
Performance: **Good**
Recording: **Lacks in bass**
Stereo Directionality: **Well balanced**
Stereo Depth: **Shallow**

Leibowitz conducts the splendid Vienna State Opera Orchestra in a reading of this Berlioz masterpiece that could be summed up as warm and lyrical. While Kurt Liszt and his engineers have accomplished a fine job of microphoning, this stereo disc is bass-deficient. Not that bass definition is not there at times, but for over-all tonal balance this recording is curiously dissatisfying. This fault is shared by too many American stereo discs. Comparison of this to London's fine issue of the same music (CS 6025) shows a startling contrast in general orchestral timbre. Leibowitz gives a sensitively conceived reading but, throughout, the Westminster technical imbalance weighs too heavily against him. Argenta, on the other hand, is aided no end by a superlative disc mastering job. **J. T.**

• **BRAHMS:** Academic Festival Overture, Op. 80; Tragic Overture, Op. 81; Variations on a Theme by Haydn, Op. 56a. Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. **London CS-6030 $4.98**

Musical Interest: **Sustained**
Performance: **Variable**
Recording: **Veiled**
Stereo Directionality: **Somewhat lacking**
Stereo Depth: **OK**

The stereo release of these previously available monophonic performances is no great success. The over-all sound is now veiled and muffled, in comparison with the monophonic disc. The Knappertsbusch readings are in-and-out: a very stodgy *Academic Festival* Overture, a heavy but effective *Tragic* Overture, and a performance of the "Haydn Variations" which at times seems ready to bog down completely and come to a dead stop.

If you must have these three works cou-

pled together, get the monophonic release of these performances (London LL-1752), but they can be had individually in better individual recordings. **M. B.**

● **BRAHMS: Symphony No. 3 in F, Op. 90.** Vienna Philharmonic Orchestra, Rafael Kubelik cond. **London CS-6022 $4.98**

Musical Interest: **A masterpiece**
Performance: **Not for all tastes**
Recording: **Fine**
Stereo Directionality: **Good**
Stereo Depth: **Realistic**

Kubelik's easy, almost languorous way with this symphony continues to find favor with me, although I can see why some listeners may find it on the dull side. If you want a dynamic and virile performance, then Kubelik is definitely not for you. But if relaxation and care in the spinning out of this music is what you're looking for, try this performance. I think you'll like it.

As in the monophonic release of some months ago, the recorded sound is mellow, as befits the musical approach; in addition, the stereo issue is rounder in tone and beautifully balanced. **M. B.**

BRAHMS: Songs (see SCHUMANN)

● **BUXTEHUDE: Cantatas—Alles, was ihr tut; Was mich auf dieser Welt betrubt; Missa Brevis; Magnificat in D Major.** The Cantata Singers with String Orchestra, Helen Boatwright and Janet Wheeler (sopranos); Russell Oberlin (counter-tenor); Charles Bressler (tenor), Paul Matthen (bass), John Strauss (organ), Alfred Mann cond. **Urania USD 1011 $5.95**

Musical Interest: **First rate**
Performance: **Completely idiomatic**
Recording: **Spacious**
Stereo Directionality: **Good**
Stereo Depth: **Good**

Some months ago, in reviewing the monophonic version of this same recording, I was compelled to report that, although the performances were all excellent, the balances were quite unsatisfactory, with some of the soloists seemingly at excessive distances from the microphones. With the stereo version, however, all that has been set aright. The relationships among choir, instruments and soloists are correct, so that now one can concentrate on the music. The soloists are all very much at home in the Buxtehude style, and the chorus sounds better than I have ever heard in person. The disc is a fitting commemoration of the 250th anniversary of the composer's death. **D. R.**

● **CHADWICK: Symphonic Sketches—Jubilee; Noël: Hobgoblin; A Vagrom Ballad.** Eastman-Rochester Symphony Orchestra, Howard Hanson cond. **Mercury SR90018 $5.98**

Musical Interest: **Boston period pieces**
Performance: **Excellently interpreted**
Recording: **Good, but harsh in spots**
Stereo Directionality: **Perfect placement**
Stereo Depth: **Warm and full**

Mercury's great series of American music recordings has been further enhanced by this stereo issue of the beautifully wrought pieces of George Whitfield Chadwick (1854-1931), Edward MacDowell's senior by some seven years. Chadwick studied in Germany, then returned to the region of his birth where he taught at the New England Conservatory. He was fond of writing music to Greek classic subjects, but here he achieves genuine success by a more personal and homespun musical expression. The sketches are very charming, with *Jubilee* and *Vagrom Ballad* the more elaborately scored. Chadwick loves a melody, and he has a fondness for the lower and melancholy winds, (bassoon, English horn). He states everything simply, and with a style that is slightly reminiscent of Dvořák. No one would be frightened by his *Hobgoblin*, a dainty little fellow, and the lyrical *Noël* is hauntingly presented under Dr. Hanson's baton. **J. T.**

● **CHERUBINI: Medea (scenes from the opera).** Eileen Farrell (soprano), Andre Turp (tenor), Ezio Flagello (bass), with the Columbia Symphony Orchestra, Arnold Gamson cond.

Stereo—Columbia MS 6032 $5.98

Monophonic—Columbia ML 5325 $3.98

Musical Interest: **High**
Performance: **Excellent**
Recording: **Sumptuous**
Stereo Directionality: **Tricky**
Stereo Depth: **Fine**

It was Eileen Farrell, appearing with Arnold Gamson's American Opera Company, who introduced *Medea* to American audiences in 1956, and Columbia deserves high praise for recording these artists in some of the great scenes from Cherubini's masterpiece. The appeal of this undertaking is somewhat lessened by Mercury's scoop of releasing the entire opera (with Maria Callas) in late 1958, but duplication of this sort is a music lover's gain, and it makes for an intriguing comparative evaluation.

Columbia's choice of excerpts embraces Medea's entrance-aria (*"Dei tuoi figli"*) and her pleading duet with Jason (from Act I); the long duet with Creonte in



which she obtains the fatal concession of one day before banishment, and her subsequent false appeal to Jason (Act II); the opening aria (*"Numi, venite a me"*) the blood-curdling moments in which the decision to kill her children becomes a certainty, and her final violent outburst of the last act. Miss Farrell is "on stage," so to speak, throughout, and performs in a manner to confirm the authority of her admired concert interpretation.

For volume and splendor of sound the Farrell voice invites comparison with vintage Flagstad. There are moments in *Medea* where the grandeur of her massive tones makes one doubt that her performance can be bettered. However, the demands of this part are complex in the extreme. What is needed, and in abundance, is vocal agility, absolute command of the high-lying tessitura, and a virtuoso gamut of the dramatic art—all of which Farrell possesses, but not to a degree commensurate with her natural vocal endowments. Hers is an excellent performance, but it must be admitted that the only dramatic soprano who could outdo her as Medea happens also to be her recorded rival, Maria Callas.

Callas cannot pour forth the sumptuous tones Farrell commands, but she is a more accomplished mistress of her vocal resources, and able to utilize them with endless variety of color through the extensive emotional range the part demands. There is a complete identification with Medea when Callas sings the part—with Farrell we are only in the presence of a great vocalist. The difference is evident in all of the comparable scenes, and nowhere more emphatic than in the venomous intensity of Medea's Act I indictment of the Corinthians (*"Nemici senza cor"*) or in the terrifying scenes of the final act. The way Callas summons her dusky chest tones to add yet another dimension to her expressive range is also a powerful asset not shared by Farrell. And for a singer who is not generally given credit for tonal beauty Callas can produce tones in all registers that have a haunting, peculiar beauty quite apart from their dramatic rightness.

To get back to the excellent Farrell record, the soprano is very ably aided by the tenor Andre Turp (who is unknown to me) and the bass Ezio Flagello who is one of the Met's most promising new members. Gamson conducts with spirit and passion—only at one point ("Ah! Fuggir!") did I sense the need of more incisiveness.

The sound is up to the best current standard. The powerful orchestral introduction to Act III benefits somewhat by stereo separation, but the reverse knob must be employed to get a natural orchestral placement. The monophonic version, with its cleaner bass definition, offers more over-all satisfaction, for my taste at least. **G. J.**

● **CHOPIN: Sonatas No. 2 in B-flat Minor, Op. 35; No. 3 in B Minor, Op. 58.** Wilhelm Kempff. **London CS-6042 $4.98**

Musical Interest: **High**
Performance: **Surprisingly idiomatic**
Recording: **Good**
Stereo Directionality: **Good**
Stereo Depth: **Fine**

One does not normally associate a Beethoven-Schumann-Brahms specialist like Kempff with the piano music of Chopin, yet this disc is only one of three current London issues in which Kempff is heard playing a good cross-section of the Polish master's music. And the performances here of the two Sonatas are surprisingly idiomatic. Others—notably Rachmaninoff, Horowitz and Rubinstein—have brought more mystery and diabolical witchery to the final movement of the *"Funeral March"* Sonata, but Kempff is satisfying, too, in a somewhat less fanciful way. **M. B.**

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● **CHAUSSON:** Poème for Violin and Orchestra, Op. 25; **SAINT-SAËNS:** Introduction and Rondo Capriccioso, Op. 28; Havanaise, Op. 83. Aaron Rosand with the Southwest German Radio Orchestra, Rolf Reinhardt cond. **Vox ST PL-10,470 $5.98**

Musical Interest: **Virtuoso favorites**
Performance: **Disappointing**
Recording: **Requires knob twirling**
Stereo Directionality: **Good**
Stereo Depth: **Could be better**

Along with Ravel's *Tzigane* and Berlioz's *Reverie and Caprice* these performances have been available on a Vox monophonic disc released some time ago. Not having heard that one, I was looking forward to hearing these stereo versions. I can only report disappointment. The Chausson, one of the most lyrically rhapsodic works in the repertoire for violin and orchestra, has none of the soaring ecstasy here which others—Oistrakh (RCA Victor) and Francescatti (Columbia), for example—have brought to it. Rosand, who has played the piece many times for the Ballet *Lilac Garden*, seems to have some intonation trouble, and he is not helped much by a conductor who has little feeling for the style.

Saint-Saëns's *Introduction and Rondo Capriccioso*, a piece which should take wing and soar, is rather pedestrian here. Where is the lift, the go, the élan which this music needs? The *Havanaise*, after a rhythmically indecisive start between soloist and orchestra, fares better than the other two pieces, but here, too, the lack of finesse, such as Heifetz or Kogan (both on RCA Victor) bring to the music, is apparent.

A little knob twiddling will bring forth fairly respectable sound, but my usual amplifier settings produced undue coarseness. Completing a rather unhappy picture is poor editing of the jacket notes which includes a description of Ravel's *Tzigane* (from the monophonic edition) not contained on the stereo disc. **M. B.**

● **COPLAND:** Appalachian Spring—Ballet Suite; **GOULD:** Spirituals for String Choir and Orchestra. London Symphony Orchestra, Walter Susskind cond.

Stereo—Everest SDBR 3002 $5.98

Monophonic—Everest LPBR 6002 $3.98

Musical Interest: **Great American scores**
Performance: **Top drawer**
Recording: **Couldn't be better**
Stereo Directionality: **Well-divided**
Stereo Depth: **Just right**

Everest continues its impressive series with a bang-up issue of Copland's Pulitzer Prize dance score, which has now survived nearly two decades and still sounds just as fresh and sparkling today as it did in 1944. The coupling of Gould's *Spirituals* was a master stroke, for this is one of his finest compositions. The two sides together offer top drawer music combined with finely styled performances. Too often our English cousins play American scores technically OK but rhythmically slack. Not so with Mr. Susskind and the members of the London Symphony Orchestra. The marvelously conceived square-dance episode, the Bride's solo dance, and the Shaker tune variations are carried off with bounce and verve. There isn't a better performance in the catalog and so far as engineering is concerned this issue is by far the best. Gould's *Spirituals* were written in 1941, and the work still remains one of the best he has ever turned out. Not only a master of technique, Gould has something to say and says it superbly well. *A Little Bit of Sin* with its eye-rolling humor, the serene beauty of *Sermon*, and the stark terror of *Protest* are all set forth with enormous imagination and skill. The record is altogether outstanding.

Everest's stereo version can compete technically with the best of stereo discs today, save for the better London issues. There is some squeaking in upper register strings on transient peaks, but on the whole everything is beautifully articulated. Stereo lends itself superbly to the Gould score. Excessive surface noise, however, was enough to mask articulation in soft passages. You can attenuate it, but some of the music disappears too. **J. T.**

DEBUSSY: Afternoon of a Faun (see COLLECTIONS)

● **DUBOIS:** The Seven Last Words of Christ—Oratorio. The Boston Chorale; Reginald Foort (organ); Margo Stagliano (soprano); Mac Morgan (baritone); Carl Nelson (tenor); Willis Page, cond. **Cook 1094 $5.98**

Musical Interest: **19th Century staple**
Performance: **Generally adequate**
Recording: **Yes and no**
Stereo Directionality: **Good**
Stereo Depth: **Convincing**

The jacket notes for this disc, in their extravagant claims for the success of this performance and recording, "methinks protest too much." True, the deep "32 foot" tones of the organ *are* impressive at the opening, and the recording, as such, is generally satisfactory. But, at the first entrance of the soprano solo, the tape hiss becomes so great that it sounds like a torrent of rushing water. Similarly, while the surfaces themselves are exceptionally quiet, the tape hiss on Side 2 is extraordinarily high. Moreover, there are two bad tape splices, one of which cuts a full beat out of one of the choral passages.

The chorus is well trained and tonally satisfying. Of the soloists, Margo Stagliano is the finest, displaying a rich voice that is used very musically. The tenor soloist is the least appealing, vocally. **D. R.**

● **DVOŘÁK:** Serenade in E Major for String Orchestra, Op. 22. Israel Philharmonic Orchestra Strings, Rafael Kubelik cond. **London CS-6032 $4.98**

Musical Interest: **A real charmer**
Performance: **Superb**
Recording: **A trifle wiry**
Stereo Directionality: **Fine**
Stereo Depth: **Excellent**

The monophonic release of this performance was hailed some months ago in these pages. Kubelik's reading is flawless, mirroring to perfection the charm and grace of the score. And the string players of this orchestra are fabulous!

One speck on an otherwise clean slate, however, is recorded sound a shade too wiry for my taste. Monkeying with my amplifier controls a good deal, I was able to cut down some of the coarseness, but the monophonic disc offers more satisfying and warmer sonics over-all. Stereo depth and directionality are excellent. **M. B.**

● **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Vienna Philharmonic Orchestra, Rafael Kubelik cond. **London CS-6020 $4.98**

● **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Bamberg Symphony Orchestra, Heinrich Hollreiser cond. **Vox ST-PL 18,810 $5.98**

Musical Interest: **A repertoire classic**
Performances: **Kubelik—Engrossing; Hollreiser—Dull**
Recording: **Kubelik — Full-blown and warm; Hollreiser—Coarse-sounding**
Stereo Directionality: **Both good**
Stereo Depth: **Kubelik's is more natural**

Kubelik's is a well-shaped, intuitive kind of reading in which the lyrical elements are especially well-handled. A *rubato* here and an *accelerando* there make this a personal but always tasteful performance. And the recorded sound is full and vibrant, with as solid a bass line as you'll find anywhere on stereo.

Hollreiser's disc is something else again: a dull reading in a coarse reproduction. There is nothing here to tempt the prospective buyer, especially with two such excellent competitive stereo discs as Kubelik's and Reiner's (RCA Victor LSC-2214). As to these, the choice is between a more brilliant, impersonal approach (Reiner's) and a warmer, more intimate one. You pay your money and take your choice. **M. B.**

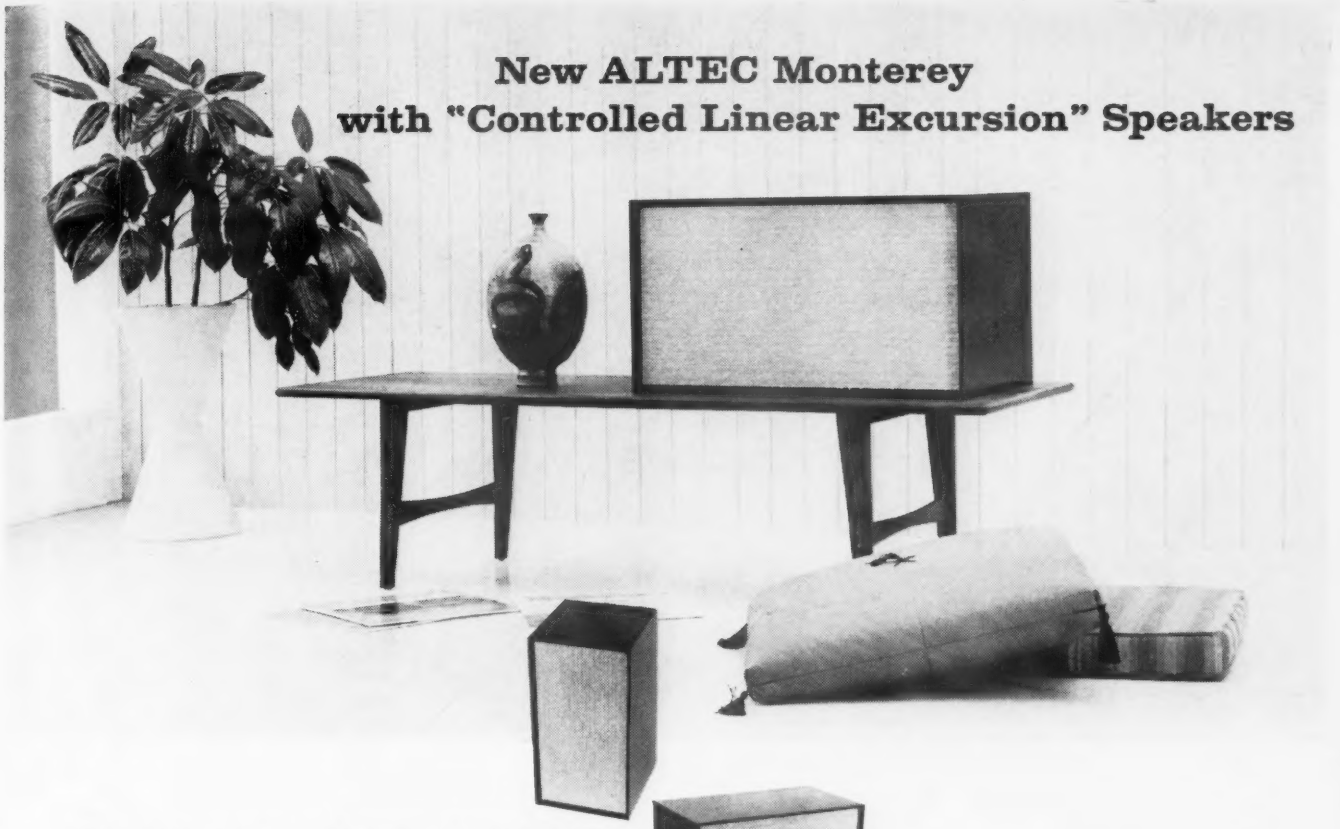
● **FALLA:** El Amor Brujo—Ballet; Nights in the Gardens of Spain. Manuel Rosenthal conducting Orchestre du Theatre National de L'Opéra de Paris with Yvonne Loriod (piano) and Peris de Prulière (mezzo-soprano). **Westminster WST 14021 $5.98**

Musical Interest: **Highly evocative scores**
Performance: **Splendidly**
Recording: **Tops**
Stereo Directionality: **Precisely balanced**
Stereo Depth: **Warm and full**

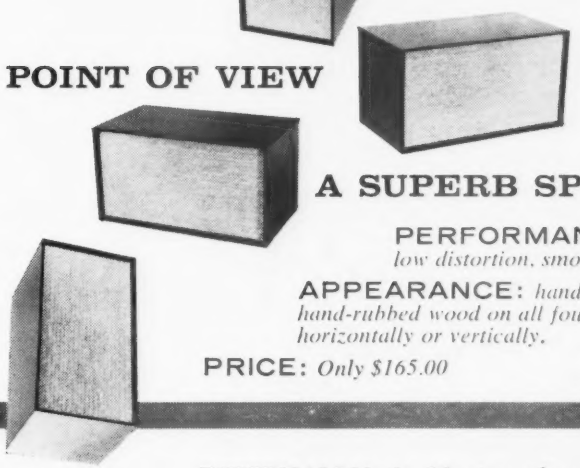
Although Yvonne Loriod does not have quite the pianistic facility of Gonzalo Soriano, who plays *Nights in the Gardens of Spain* with Argenta and the National Orchestra on a London stereo disc, the coupling with an excellently conducted *El Amor Brujo* makes this one of the desirable best Westminster stereos to date. By virtue of close-up mikes and orchestral tone that tends to an appropriate dryness, Rosenthal's sensitive and imaginative reading of *El Amor Brujo* places this recording in the forefront of existing versions. As in previous releases, Rosenthal does not "twiddle dials" with music that often suffers from over-conducting. His taste is refined, and his musical intelligence refreshing. *El Amor Brujo* is in many parts a suspenseful work, and its *misterioso* qualities are sharply set forth in the control Rosenthal exerts over his string sections. Amparito Peris de Prulière sings with provocative suggestiveness in her fluent handling of the mezzo-soprano solo role.

Nights in the Gardens of Spain comes off somewhat less well. A good performance, a trifle taut, and not as good as the

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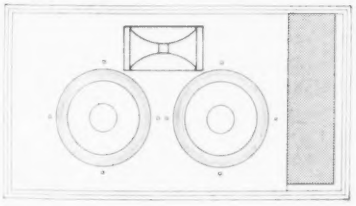


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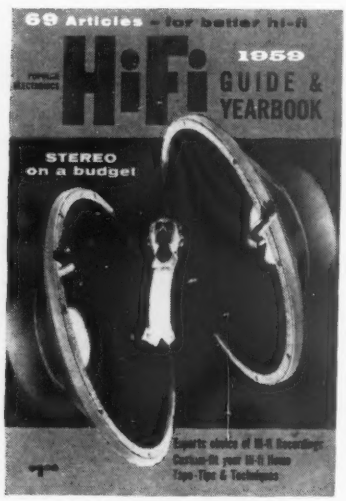
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London competition with Argenta conducting. All-in-all, a very good issue, containing some of the best "spatial spread" on Westminster's stereo discs, and some exquisite wind playing to boot. J. T.

FALLA: The Three-Cornered Hat (see TURINA)

● **GERSHWIN: An American in Paris; Rhapsody in Blue.** Reid Nibley (piano) with the Utah Symphony Orchestra, Maurice Abravanel cond. **Westminster WST 14002 $5.98**

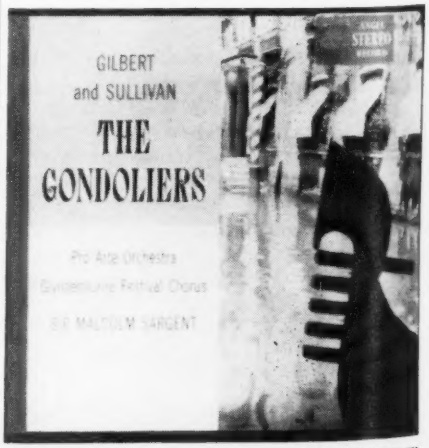
Musical Interest: **American warhorses**
Performance: **Straight**
Recording: **Good Westminster sound**
Stereo Directionality: **Well spaced**
Stereo Depth: **Little too tight**

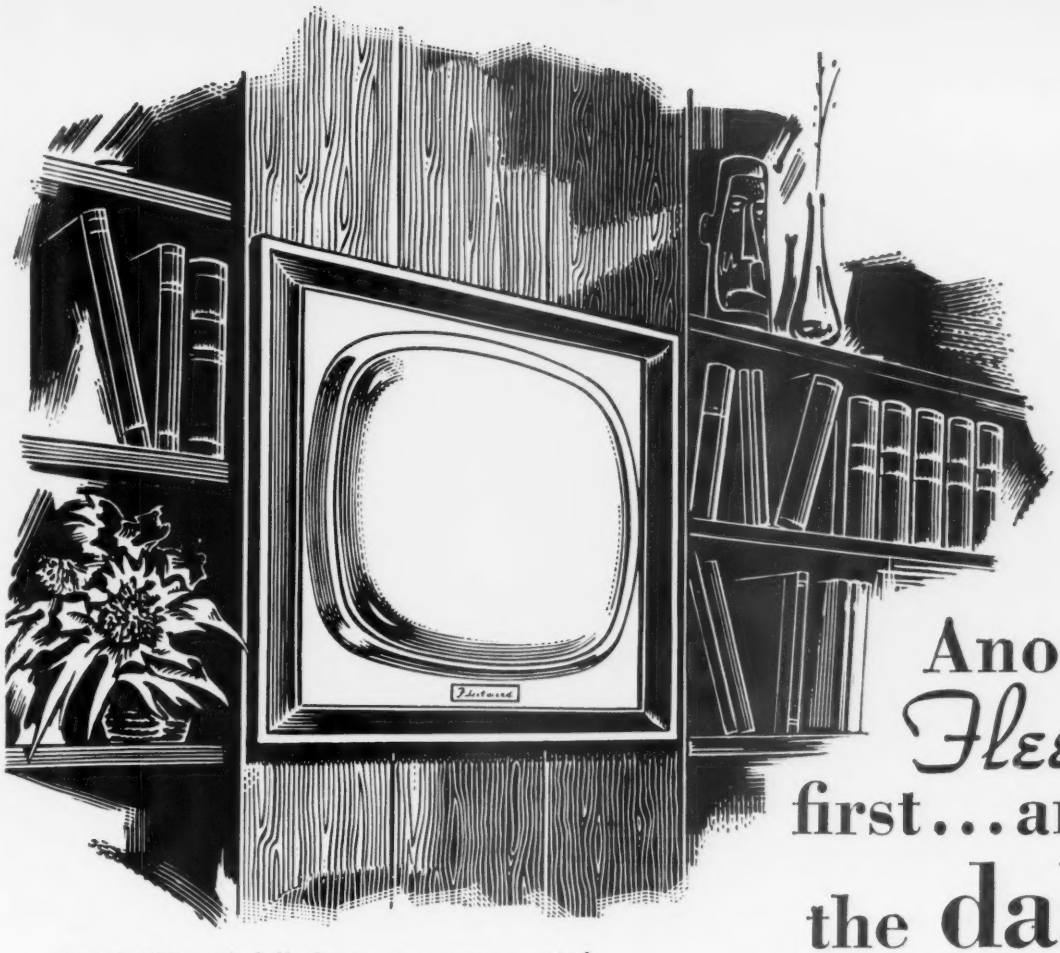
This is from the ambitious series of recordings made by Westminster with the Utah Symphony that also realized an excellent taping of Handel's *Israel in Egypt*. Of the Gershwin repertoire, *An American In Paris* and the famous "*Rhapsody*" are executed with better musicianship than Concerto In F (WST 14038) but the same *careful* conducting through the whole Gershwin series inhibits the excitement that should occur, but just never does. Part of the charm and attraction of this music is its brashness, its hip-swinging dash, its flirtatious flippancy, and its blues moodiness. Read with energy and humour, the pieces can be mighty pleasing. Abravanel and his competent orchestra read the scores without this vitality. Well-played, yes, but an apparent reluctance to let this music *go* results in pat performances. Mr. Nibley is technically sure, but he too, seems under this spell of exacting caution. A marvel of engineering however. J. T.

● **GILBERT & SULLIVAN: The Gondoliers.** Geraint Evans, Alexander Young, Owen Brannigan, Richard Lewis, John Cameron, Monica Sinclair with the Pro Arte Orchestra and Glyndebourne Festival Chorus, Sir Malcolm Sargent cond. **Angel Records 3570/BL 2 12" $12.96**

Musical Interest: **No possible doubt**
Performance: **Doubtful in spots**
Recording: **Disappointing**
Stereo Directionality: **Good**
Stereo Depth: **Shallow**

Comparison of this album with a similar one procured for a broadcast review revealed that the one sent to HiFi Review had been re-mastered, and suffered because of it. Volume level was down, and in the re-mastering, the sides do not conform to





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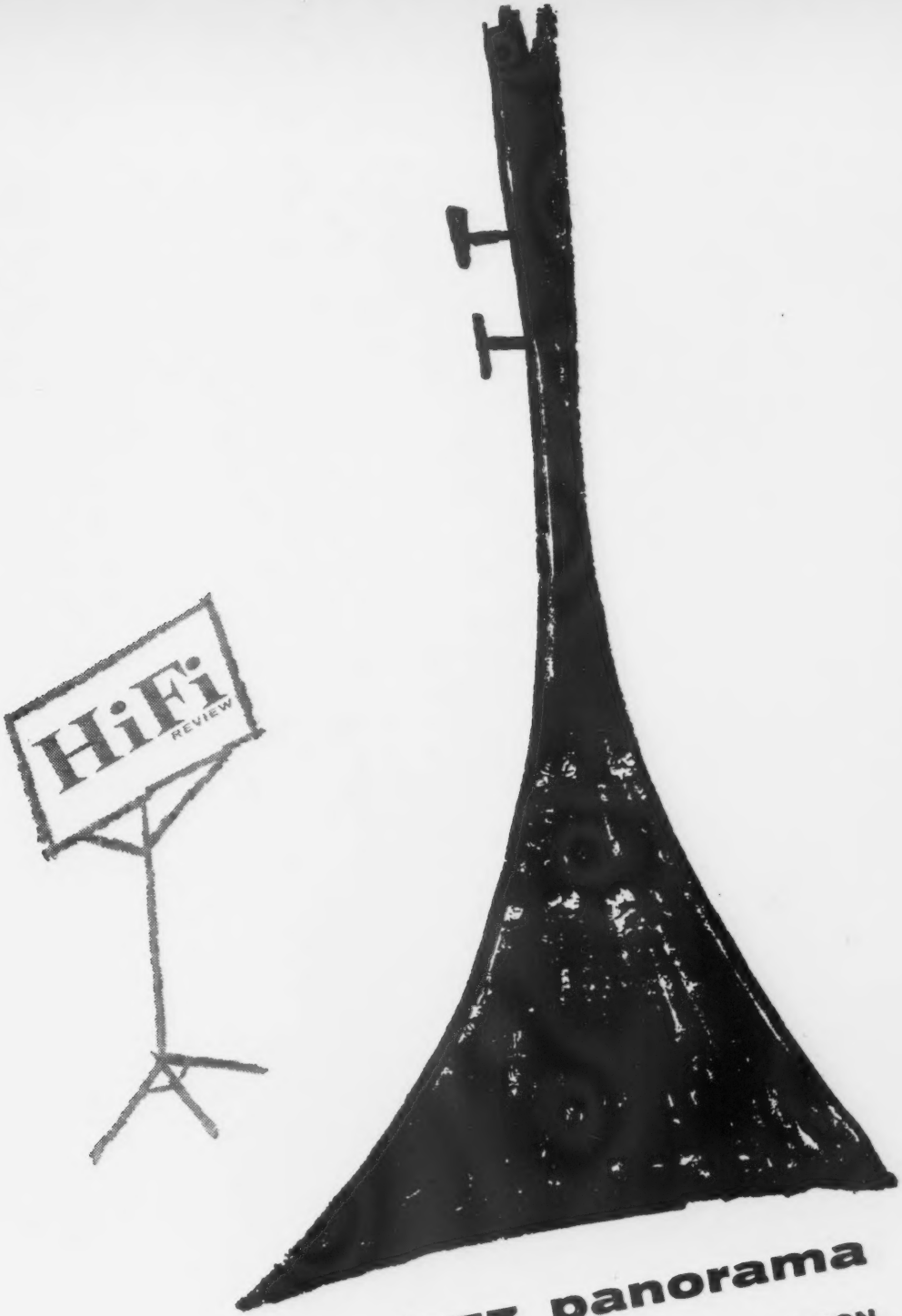
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the jazz panorama

By JOHN S. WILSON

Illustrations by BERNARD KRIGSTEIN



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John S. Wilson has for more than a dozen years been gradually building up to his present standing as one of the foremost critics and historians of jazz. His by-line is well-known from newspaper and magazine work in the hi-fi field. His weekly broadcasts, "The World of Jazz" over AM/FM radio station WQXR, enjoy an enthusiastic following in the New York metropolitan area. They are recorded and thus heard on both sides of the Iron Curtain via the *Voice of America* and *Radio Free Europe*. A native of Elizabeth, New Jersey, born in 1913, Wilson dates his first important experience in jazz to his grammar school days when he took a shine to the records of Bix Beiderbecke and the young Duke Ellington—though he didn't quite realize how significant this feeling would become. However, serious follow-up of his early jazz enthusiasm wasn't possible till after college when he began to earn enough money to become a systematic jazz discophile. Wilson's writing flair and jazz enthusiasms began working overtime when he got his writing start as Entertainment Editor of the shortlived newspaper *PM*. After that came a stint as New York editor of *Down Beat*. The rest is very current history. Thus far, Wilson has authored in book form *The Collector's Jazz*, published in two paperbound volumes in Lippincott's Key Series; *Jazz Panorama* indicates that this is only the beginning.



THIRTY YEARS after a nation has passed through a "Jazz Age," it might seem redundant to bother about the elementary facts of jazz. It *would* be redundant if words had a secure, precise meaning.

But the Jazz Age was a lexicographical fraud. It was a state of mind based on a misconception. The wild, rebellious youth of the post-World War I decade about whom the Jazz Age revolved rarely, if ever, heard any jazz and knew little or nothing about it. The orchestra that was led by the widely heralded "King of Jazz," Paul Whiteman, played practically no jazz at all while the legitimate king of the idiom, King Oliver, and his successor without titular portfolio, Louis Armstrong, were virtually unknown.

Ever since the word "jazz" has suffered from indefinition. Gradually, through a slow process of attrition, it has become apparent to an increasing number of people that there are certain things that jazz is not.

Jazz is *not* any and all forms of American popular music. It is *not* the precisely rehearsed dance music of Lawrence Welk or Guy Lombardo or the pompous orchestrations of Andre Kostelanetz. It is *not* the calculatedly mannered singing of any of that string of popular vocal heroes from Whispering Jack Smith to Pat Boone. It is not a Tin Pan Alley tune—or, in fact, any tune *per se*.

But because the idea still persists that jazz not only includes these things but consists primarily of them, the music has been the recipient of undeserved criticisms as well as dubious compliments.

George Santayana once wrote to a friend, "It is veneer, rouge, aestheticism, art museums, new theatres, etc., that make America impotent. The good things are football, kindness and jazz bands."

This is a sentiment that certainly speaks well for jazz but the jazz *aficionado* might accept it more readily if he knew what Santayana meant by "jazz."

Igor Stravinsky, who should be expected to be more exact about such things, revealed that he wasn't when he wrote that his *Ragtime* "is indicative of the passion I felt at that time for jazz, which burst into life so suddenly when the war (World War I) ended. At my request, a whole pile of this music was sent to me, enchanting me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its Negro origin."

Again, one wonders what was in this "pile of music" (there

can be little doubt that much of it must have been piano rags). But no matter what it was, it could tell Stravinsky very little about jazz. For jazz, in its essence, is a performer's art. It is a way of playing, a way which stubbornly refuses to submit to completely meaningful notation. It is preserved not, as Stravinsky understandably thought it should be, in published form but on phonograph records.

The Word

The origins of the word itself are cloudy. As so often happens, the term arrived long after the music it referred to had taken shape. There have been speculations that it is derived from a musician named Charles (abbreviated as "Chas.") and that it comes from the French *jaser*, to exhilarate. It is likely that it does stem, in a way, from the latter for it apparently came into use for the first time in Chicago in 1915 when it was applied in derision to the music played by Tom Brown's Band from Dixieland. The spelling then was "jass" and the meaning, as Rex Harris, an English commentator, has put it, was "distinctly copulative."(a)

Brown, however, had the spirit and imagination to turn the attempted derision to his advantage. He changed his billing to "Brown's Dixieland Jass Band" and drew larger audiences than he had before. Two years later another group, the Original Dixieland Jass Band, became an overnight sensation at Reisenweber's in New York and jazz (which was soon phoneticized by substituting z's for s's) became one of those fads, like goldfish gulping and chain letters, which periodically convulses this country.

In its faddistic context, "jazz" meant the furious tempos and odd shrieks and squawks (especially suitable for the pastoral settings of *Barnyard Blues* and *Livery Stable Blues*) that the Original Dixieland Jass Band had adopted as a means of attracting attention after it left its home grounds in New Orleans. Putting the emphasis squarely on cacophony, the band was billed as "Untuneful Harmonists Playing Peppery Melodies." For the Jazz Age, this was jazz. And jazz has been trying to live it down ever since. It was no accident that one of the most successful "jazz" bands of the Jazz Age was led by Ted Lewis, no jazz musician but a superb showman who cleverly and deliberately satirized jazz.

Today it ought to be relatively simple to counter these misconceptions about jazz by stating what jazz *is*. But jazz resists precise, illuminating definition just as staunchly as it resists exact notation. There have been some noble efforts to pin it down. Marshall Stearns, a devoted jazz historian, has demonstrated what this involves as he cautiously sets forth what he calls "a tentative definition":

> "Jazz: a semi-improvisational American music distinguished by an immediacy of communication, an expressiveness characteristic of the free use of the human voice, and a complex flowing rhythm; it is the result of a three-hundred-years' blending in the United States of the European and West African musical traditions; and its predominant components are European harmony, Euro-African melody and African rhythm."

Unfortunately, to a great many people, "untuneful harmonists playing peppery melodies" will continue to have more meaning than Stearns' exercise in egg walking.

There have been other, less all-inclusive attempts at explanation. Viewing the current jazz scene, pianist Dave Brubeck has said, "The Challenge is to improvise on a known theme, using with taste the most advanced ideas of our times, without losing the drive and rhythmic complexity of early jazz."

Another current jazz star, trumpeter Miles Davis, emphasizes "swing" as essential to jazz. "What's swinging in words?" he asks. "If a guy makes you pat your foot and if you feel it down your back, you don't have to ask anybody if that's good music or not. You can always feel it."

Which is another way of saying what Fats Waller put so succinctly when he was asked, "What is jazz?"

"If you don't know what it is," roared the ebullient Fats, "don't mess with it."

Or, as Charles Edward Smith has astutely remarked, "Knowing how to play jazz consists partly of being in the right environment."

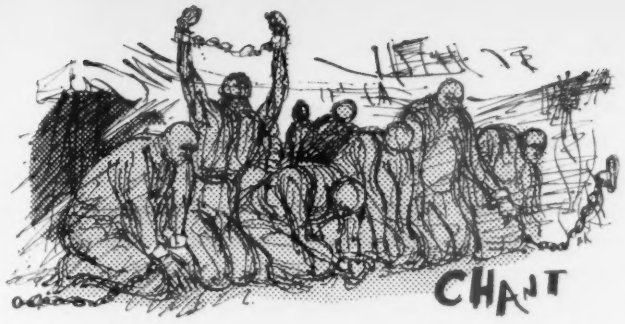
Sources

Environment is certainly one of the keys to jazz. Jazz is, to begin with, the product of a very special environment—the cosmopolitan cultural crossroads that was New Orleans in the latter part of the Nineteenth Century. Here the strains of various shades and developments of African and European music came together to be blended and stirred by men whose leaning to music was instinctive, whose knowledge of its formalities was practically nil and who approached it with unencumbered enthusiasm and direct expressiveness.

Music could be heard everywhere then. Rhythms and tribal chants came to New Orleans directly from Africa and indirectly by way of the West Indies. Formalized European music poured out of the town's citadel of culture, the French Opera House. European dance music—the polka, the quadrille—flourished. It was a town that heard both the sensuous Creole songs and stark Protestant hymns. Marching bands blared up and down the streets.

African chants formed the basis for the Negroes' work songs and these in turn split into a religious line (spirituals) and a secular line (blues). For the slaves, the voice was the principal means of musical expression. They made a few





crude instruments out of cigar boxes, barrels and brooms (these were still the customary instruments of the "spasm" bands which flourished in the earliest days of jazz some fifty years ago), but they didn't get a chance to play on real horns until after the Civil War when the Union Army left carloads of band instruments behind. Feeling their way onto these unaccustomed instruments, they instinctively transferred their manner of singing to their playing.

One of the prominent features of this singing was the "blue tonality" which has come to be an outstanding characteristic of jazz. Blue tonality is the result of adding two notes—blue notes: a flattened third and a flattened seventh—to the ordinary diatonic scale, producing a ten-note scale.

Using their home-grown method of playing, the Negro musicians of New Orleans quite naturally drew on all the musical sources they heard around them: the rhythm of the Congo Square rituals, the blues, hymns, polkas, arias, marches, minstrel songs. Late in the century, they began hearing something just a little different: ragtime.

Ragtime was basically a piano music derived from marches and the "cakewalk" music of minstrels.[1] It had its first major success in Sedalia, Missouri, where Scott Joplin, the best known of the ragtime composers (viz. *Maple Leaf Rag*) played. Later it flourished in St. Louis. It balanced syncopation—the accenting of normally weak beats—in the right hand against a steady beat in the left hand. At first this left hand beat was the stolid two-beat of a march but some St. Louis ragtime pianists—primarily such men as Tom Turpin and Louis Chauvin—lightened and brightened it by changing the beat to four even accents to each bar.

New Orleans

When ragtime reached New Orleans, it was further affected by the rolling rhythms of the marching bands there.[2] The tempo became slower, the melodic flow smoother. In turn, ragtime contributed one more basic influence to the nascent jazz band.

The first group of musicians who played what can be distinctly classified as jazz is generally considered to have been a band led by a cornetist, barber, and gossip-sheet publisher named Buddy Bolden around 1898. Descriptions of the Bolden band's style, given by men who played in the band, suggest that it was actually a transitional band, one which might play a ragtime tune in strict ragtime style but which approached the blues with the three-part polyphonic improvisation which became characteristic of early jazz bands.

The three voices in this polyphony were the cornet (an instrument, favored by brass bands, which gave way in the 1920's to the brighter, orchestrally-oriented trumpet), clarinet, and trombone, supported by guitar or banjo, bass and drums. No piano, you'll notice, for these bands led dual existence: Besides playing for dances at night, they marched in daytime parades, played for funerals or rode around town on advertising wagons. There was no place in these daylight activities for the piano, which, consequently, evolved in a parallel but separate ragtime-tinged vein until the Twenties.

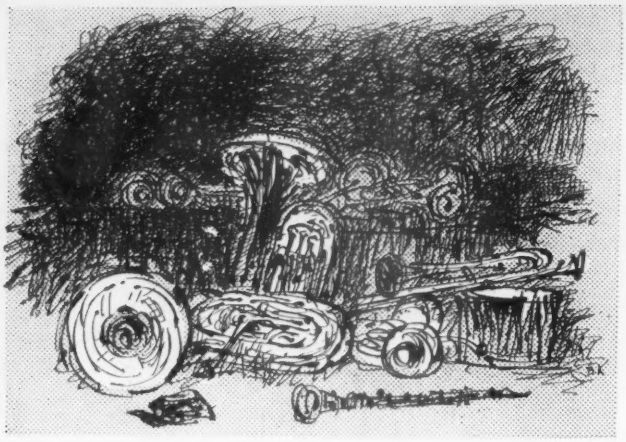
The emphasis in early jazz groups was on ensemble playing, a natural carryover from their daytime marching. Solos, as a rule, were confined to "breaks"—brief unaccompanied passages of one or two bars. But the urge to solo burned steadily in the more adventurous jazzmen and the tendency to take off on virtuoso flights grew until, with the full emergence of Louis Armstrong in 1925 and 1926, the soloist took over the dominant role.

For Buddy Bolden's band, however, and for those which followed him in New Orleans—the Olympia Band, Kid Ory's Creole Band, and the Eagle Band—the music was an ensemble affair. The cornet took the lead, playing the basic melody line and emphasizing the strong beats. Bolden, a man of many legends, reputedly had enormous lung power and he established the tradition that made the town's top cornetist the king of New Orleans jazzmen. When he was committed to a madhouse in 1906, his kingdom was taken over by Freddie Keppard, a cornetist who twice managed to escape the possibility of becoming known as the founding father of jazz.



Keppard was offered the opportunity to make the first jazz record but turned it down because he thought this would give other cornetists a chance to steal his stuff. When he finally was recorded, many years later, he was well past his prime and the event passed into history without notice. Again, Keppard's band played in New York (at Coney Island) two full years before the Original Dixieland Jass Band's arrival in town made both the ODJB and jazz internationally famous. But Keppard came, played and departed in what amounted to utmost secrecy.

When Keppard left New Orleans, Joe Oliver of Ory's band inherited his title and took a firm, unyielding grip on it.



Even when young Louis Armstrong replaced him as Ory's cornetist, King Oliver took the title with him to Chicago.

The trombone in the early bands played a role midway between a supporting rhythm instrument and a melodic front line one. It accented the rhythm with huffs and puffs and filled in the bottom part of the polyphonic design with smears and blurbs. It was a role that did not attract attention nor did it demand exceptionally creative musical talent. Today Kid Ory is the best known of the early New Orleans trombonists, both because he led a band which at one time or another included most of the great early jazzmen and because of his latter-day fame as a prominent figure in the New Orleans revival.[3]

Of the three front line voices in the early New Orleans bands, only the clarinet was customarily played with a legitimate technique ("legitimate" as compared to the freehand, self-evolved techniques of the cornetists and trombonists). The clarinetists were mostly Creoles, men of French blood. Many of them were students of Lorenzo Tio, a highly trained and accomplished musician. They brought a decidedly European sound to the New Orleans ensemble—a pure tone, a fingering agility that sometimes became outright flashiness and an ability to move with smooth craft in and out of the brass parts and to provide accents by soaring dramatically above the rest of the ensemble.

Even more than its cornetists, the clarinetists have been the glory of New Orleans jazz. The line starts with Alphonse Picou, who created the traditional clarinet solo in *High Society* by adapting the piccolo part of the march version of the tune, and continues with "Big Eye" Louis Nelson DeLisle and George Bacquet. They were followed by Sidney Bechet, by Jimmy Noone, who provided much of the jazz inspiration for Benny Goodman, by Johnny Dodds[4] and, more recently, by George Lewis and Edmond Hall.

The rhythm section was concerned primarily with providing a supporting beat, a two-beat adapted from both marches and polkas. Like the trombonists, few early New Orleans rhythm men became notable, although Bud Scott is worthy of mention on guitar, Pops Foster on bass and Baby Dodds (younger brother of clarinetist Johnny Dodds) on drums.[5] Dodds, as a matter of fact, is worthy of more than mere mention. He was the first of the influential drum stylists, an inventive man who brought needed variety to the rhythm section by devising various ways of backing up the three frontline instruments.

No early New Orleans jazz found its way into a phonograph record groove. Its sound is preserved only in the memories of those who heard it and played it. Latter-day recreations must necessarily be taken with several grains of salt because the men playing them reflect, to some degree, developments in music since those far gone days and because they are consciously re-creating instead of creating. Probably George Lewis' band comes as close to the sound of early New Orleans jazz as anything the contemporary ear can hear.[6]

Dixieland

The first jazz recording was made, as we have noted, by the Original Dixieland Jazz Band, an outgrowth of a secondary line of early New Orleans jazz. Bolden's band, the Olympia, the Eagle, Ory's Creole Band were all Negro groups. They were set in the pattern of improvisation by the musical illiteracy of most of the musicians who came into them. And though their repertoires drew on the musical potpourri they heard around them, the heart of their music was the blues. Even when they were playing ragtime tunes or marches, the coloration of the blues was always present.

Quite naturally, some white musicians were fascinated by the music of the Negro bands and set about trying to play it. But to these relatively educated musicians, blue tonality was not the ingrained resource that it was to the Negro musicians. The white musicians tended to concentrate on the appealingly infectious Negro version of ragtime and their concentration produced a form of orchestral ragtime which has found a lasting place in jazz as Dixieland.

"Papa" Jack Laine, who drummed and played alto horn, led a white band at the turn of the century which proved to be the fount of present day Dixieland jazz. Originally, Laine had two bands, a brass band and a ragtime band, with largely interchangeable personnel. All of their numbers, even the ragtime pieces, were completely written out but gradually the Laine bands began producing musicians who could improvise successfully. It was a onetime Laine trombonist, Tom Brown, who took the music to Chicago in 1915 where it was first dubbed "jass." More Laine musicians followed Brown north, including those who made up the Original Dixieland Jazz Band.

But the most significant of the early Dixieland bands from the point of view of jazz development was not the Original Dixieland Jazz Band but a crew which has come down in jazz history as the New Orleans Rhythm Kings.[7] When this band was first heard in Chicago in the early 1920's it was playing at the Friars Inn and was called the Friars Society Orchestra. It was made up of a front line of New Orleans men—the nominal leader, Paul Mares, on cornet, George Brunies on trombone and Leon Rappolo on clarinet—backed up by a Chicago rhythm section.

Brunies (who has since changed the spelling of his name to Brunis) was a member of a multitudinous New Orleans family which has been prominent in music there for more

than fifty years. As a teenager he had played with Jack Laine's band and he brought to Chicago a trombone style that has proved ideal for the happy-go-lucky sound of Dixieland—a mixture of rough, sometimes raucous humor and strategically placed, strongly expressed supporting accents. Now in his late fifties, Brunis is still playing regularly, still holding undeviatingly to this basic style.[8]

The star of the group, however, was Rappolo whose clarinet style followed very closely that of the Creoles who had introduced the clarinet to New Orleans jazz. His playing was both lyrical and darkly brooding, the most original use of the clarinet since it had been brought into jazz and one that was to prove highly influential on the clarinetists of the next two decades. Rappolo's personal potential was only partly realized, however. He was committed to a mental institution in 1925 and remained there until he died eighteen years later.

Aside from providing a setting for Brunis and Rappolo, the New Orleans Rhythm Kings helped rouse the creative juices of a group of youngsters in the Windy City who instituted their own explosive variation of Dixieland which is generally identified as "Chicago style."

Chicago

Chicago, by the early Twenties, had become the focal center of jazz. The success there of Tom Brown in 1915 had been only a slight hint of things to come. Two years later the government closed the New Orleans red light district, Storyville, which had provided employment for the growing clan of jazz musicians. A slow northward migration of the dispossessed began. By 1920 King Oliver was leading his own Creole Band in Chicago. It was viewed locally as the best thing of its kind at that time but this band took on really awesome proportions in 1922 when Oliver sent back home for young Louis Armstrong to join him as second cornetist.



For two years the Royal Garden Cafe (whence the tune beloved of Dixielanders, *Royal Garden Blues*) exploded nightly with what legend holds to be some of the most fabulous of all jazz performances as two of the music's greatest cornetists improvised fantastically integrated duets and bit into challenging breaks and solos. The creative white heat of the Oliver-Armstrong performances and the lively but smoothed-out Dixieland of the New Orleans Rhythm Kings made an indelible impression on several white youngsters in Chicago. Bix Beiderbecke, a cornetist, came forward with a style that was cleaner, more lyrical than that of either Armstrong or Oliver although it had a fire and drive that came



out in his explosive way of making a solo entrance from a logey ensemble or, in his latter years, dragging a full band along on his bright, soaring lead.[9] A younger group of Chicagoans—centered around some students at Austin High School and including cornetists Jimmy McPartland and Muggsy Spanier; Bud Freeman, tenor saxophone; Frank Teschemacher, clarinet; Dave Tough and Gene Krupa, drums; Joe Sullivan, clarinet—listened avidly both to the New Orleans groups and to Beiderbecke and set about trying their own relatively unskilled hands at producing the music that excited them.

Excitement was obviously their key. They played a rugged, rough, boisterous amalgam of everything that they had absorbed. Technique, or lack of it, never got in the way of their single-minded goal—a furiously intense series of explosions. To increase the intensity, they moved from the customary two-beat rhythm to a steady four-four drive. Teschemacher, a violinist until he became interested in jazz, knew so much more about what he wanted to play than how to get it out of his clarinet that he squeaked, cracked and was constantly out of tune but he created a clarinet style that has had enough vitality to live on. It can be heard in its most polished form now in the work of Pee Wee Russell who was in and out of the Chicago jazz scene in Teschemacher's time.[10]

One of the innovations of the Chicagoans was the addition of a tenor saxophone to the customary front line instrumentation. Despite its public association with jazz—as a symbol of jazz—the saxophone was a relatively late comer to the field. New Orleans jazz groups did not use them (although the clarinetists may have doubled on saxophone in their non-jazz work) and it proved an obdurate jazz instrument until the middle Twenties. Then both Coleman Hawkins in New York and Bud Freeman in Chicago evolved jazz styles on it. Freeman's was a light, whirling attack which had discernible ties with the brilliant Creole clarinetists of New Orleans.[11] He set the mode for the tenor saxophone in latter-day Dixieland groups but it was a style which was quickly overshadowed by Hawkins' heavy, hard-breathing, staccato manner.

Hawkins was a product of New York jazz which, by the



late Twenties, was drawing the jazzmen away from Chicago just as the Windy City had taken them from New Orleans a decade earlier.[12]

New York

New York began as a piano town. Its earliest jazz stars were ragtime pianists who, by the early 1920's, had expanded the scope of ragtime to take in the influences of the music that was coming up from New Orleans. These men—Luckey Roberts, James P. Johnson, Willie "The Lion" Smith and their younger followers, Fats Waller and Duke Ellington—were the stellar attractions at "rent parties" in Harlem, playing a propulsive style which has been labeled "stride piano" because of the striding effect produced by the left hand hitting a single note on the first and third beats and a chord of three or four notes on the second and fourth beats. Johnson,[13] a trained pianist with serious ambitions as a composer, was the "king" of the rent party pianists in those days but the stride style which he helped to create was taken to its greatest heights by Fats Waller[14] whose clowning won him a wide audience without completely obscuring his great talents as a pianist.

The split between Negro jazz and white jazz, which had started in New Orleans and was somewhat obscured in Chicago, was perpetuated in New York. The Harlem stride pianists represented early Negro jazz in New York while white New York jazz took its cue from the success of those white New Orleansers, the Original Dixieland Jazz Band. Phil Napoleon, a trumpeter, organized a group which was usually called the Original Memphis Five, although it recorded under a couple of dozen different names, playing competent but generally uninspired imitations of the Original Dixieland Jazz Band. The key man in the group was trombonist Miff Mole who brought some suggestion of a lyric quality to an instrument which had traditionally been used as a prod and an accent.

Mole soon teamed up with a Biederbecke-influenced trumpet man, Red Nichols, as the nucleus of a group which recorded as prolifically as Napoleon's band and, drawing on the best white jazzmen in New York, produced more imaginative, less stereotyped discs. Nichols' Five Pennies[15] included at various times Jimmy Dorsey, *the* clarinetist in New York jazz in the later Twenties, his tromboning brother, Tommy, violinist Joe Venuti and guitarist Eddie Lang. Toward the end of the decade Nichols began to absorb some of the Chicago men who were drifting into New York—Goodman, Krupa, Russell, Freeman, Tough, Sullivan—and his music began to reflect the rough-and-ready quality of the Chicago school.

Big Bands

Meanwhile a new phenomenon had taken shape—big band jazz. Until the middle Twenties, jazz was, of necessity, viewed as a small ensemble music. Extemporizing polyphonically with more than three—or, at most—four instruments seemed out of the question. There had been efforts to write arranged jazz for larger groups but the results were very unjazzlike until Don Redman started producing orchestrations for Fletcher Henderson's band in 1923 and 1924 in which the sections—the reeds, the brass, the rhythm—were treated as though they were the individual voices of a small band. Spaces were left open for improvised solos over an arranged background. Redman's arrangements were actually little better than others of that time until Henderson lured Louis Armstrong away from King Oliver late in 1924. For almost

a year Armstrong sat in the Henderson trumpet section and gave these Eastern-bred musicians their first taste of what basic, New Orleans-rooted jazz was like. By the time Armstrong left, his influence had transformed a dance band into a jazz band— the first of the big jazz bands.[16]

For the next three years Roseland Ballroom, where the Henderson band played, was mecca for jazzmen in New York. Hawkins, who had been playing a rather routine tenor saxophone for Henderson for a year before Armstrong's arrival, began to find his musical voice and evolved the huge tone and muscular attack that were to be the fashion among tenor saxophonists all through the 1930's. Rex Stewart followed Armstrong into the trumpet section and then came Cootie Williams and Tommy Ladnier. There was Jimmy Harrison, a trombonist with a powerfully swinging attack, the suave clarinetist Buster Bailey, and the even suaver saxophonist Benny Carter.

This was a shouting, battling band—a band which pitted section against section, soloist against soloist, a band which aimed at the startling kaleidoscopic effect of breaks and changing background riffs. This was *the* jazz band of jazz bands in the late Twenties but, largely through Henderson's casualness in business matters, it was on its way down even when it was at the height of its capabilities.

Its downward path was spurred by the rising star of Duke Ellington, one of the Harlem pianists who had been leading a small group when he noted Henderson's success with a large band. Ellington put his band together with deliberation.[17] He had an ear for musicians with individuality and



when he found them he built their originality into the over-all texture of his band. Trumpeter Bubber Miley contributed the growl and muted wah-wah effects which became one of the basic Ellington characteristics. "Tricky Sam" Nanton adapted these effects to the trombone, Barney Bigard added a lush and soaring Creole clarinet, and Johnny Hodges brought in his polished virtuosity on the alto saxophone. But at the root was Ellington's imaginative use of the materials his men brought him. Out of his feeling for blue-hued tonal patterns and his adventurous use of everything that has been made available to him—from the oddity of Rex Stewart's half-valve trumpet style exploited in *Boy Meets Horn* to the haunting quality of Kay Davis' soaring voice on *Transblucency*—he has



woven the most striking of all jazz orchestral styles.

The big band seed that Henderson planted in New York spread to other jazz centers. Louis Armstrong returned to Chicago after his Henderson interlude and began making a series of records with his Hot Five and Hot Seven (both groups existed only in the recording studio) which gave him his first opportunity to show off his monumental proportions as a jazz musician.[18] Here, if anywhere, Armstrong's genius as a creator in jazz terms is made abundantly clear as he pours out solo after solo, relatively unencumbered by surrounding distractions. These discs all but finished the early New Orleans idea of ensemble dominance which had its last fine flower in the King Oliver band with which Armstrong had played. With these Hot Five and Hot Seven performances, Armstrong declared himself a king, a king who believed in the soloist rather than the ensemble.

He continued to record with his small groups for four years but in 1929 he followed the rising fashion and switched to a big band. For almost twenty years after that Armstrong fronted several big bands most of which played in the dispirited fashion of men who know that they are nothing



more than an anonymous background. It was a barren period for Armstrong, characterized by theatrical high-note endings. Late in the 1940's he reverted to a small group once more and for several years he was leading a genuinely exciting jazz group again[19] until he fell into a repetitious program-



ming rut which has latterly produced jazz by rote.

Even before Armstrong joined the ranks of big band leaders, the pianist in his Hot Seven, Earl Hines, had formed a band which was to be a Chicago jazz landmark for ten years. As a pianist, Hines has had an amazingly wide and durable influence.[20] When he arrived in Chicago from Pittsburgh in the early Twenties, ragtime was still the dominant piano style. In New Orleans, "Jelly Roll" Morton had removed some of the mechanical feeling of ragtime and fused it with the blues-based idiom of early jazz.[21] In New York, James P. Johnson and Fats Waller were loosening it up with their stride attack. Hines viewed the two approaches and, seemingly siding with Jelly Roll, stripped what was left of ragtime from jazz piano, relying instead on a technique which has been termed "phrasing like a horn." The horn that Hines followed was the trumpet, specifically the influential trumpet of Armstrong. The bright brassiness of his piano tone and his soaring horn-like figures have caused his playing to be called "trumpet style." Hines represented a turning point in the development of the jazz piano and his influence can be heard directly in the playing of Art Tatum, Teddy Wilson, Erroll Garner, and Mary Lou Williams and in the theoretical approach of almost every post-Swing pianist.

West of Chicago big bands were brewing, too. In Kansas City there was a small backwater formed by the journey of jazz up the Mississippi to Chicago. At first the jazz in Kansas City was the traditional New Orleans polyphony. Hard driving, beat-heavy boogie-woogie pianists with their repetitious walking bass drifted in from Chicago and St. Louis and gave the town a taste for strong rhythms. Then some of the early big bands—Henderson's, McKinney's Cotton Pickers—came through with riff-studded arrangements over a four-four beat and the pattern was set for the Kansas City bands.

Benny Moten led the big band there, a driving juggernaut which, over the years, developed from a stolid, pounding attack to relative rhythmic subtlety.[22] There was Andy Kirk's band, too, with Mary Lou Williams[23] playing highly educated boogie-woogie piano and writing remarkably advanced arrangements for the band. But the Moten band was the significant one. Out of it came the Count Basie band of the Swing Era[24] and out of the Basie band came much of the jazz that has followed swing.

Swing

Properly speaking, the Swing Era didn't begin until 1936 when Benny Goodman's orchestra became the most popular jazz group that had yet appeared.[25] Goodman was a much more legitimate "King of Swing" than Paul Whiteman had been a "King of Jazz" in the Twenties but Goodman's band was actually a johnny-come-lately so far as "swing" was concerned. Swing was nothing new, nothing that Goodman created. The word had been used for years as a verb to denote that a band was playing good jazz. Its use as a noun goes back at least to 1931 when Duke Ellington used it in the title of his tune, *It Don't Mean a Thing (If It Ain't Got That Swing)*—as concise an explanation of jazz as anyone has ever conceived.

Big jazz bands had been swinging since the mid-Twenties—Henderson, Ellington, Moten, Jimmy Lunceford,[26] and many others, all of them, significantly, Negro bands. A few white bands had tried to swing. In 1926 and 1927 Jean Goldkette had a band spiced with such jazzmen as Beiderbecke, Venuti, Lang and saxophonist Danny Polo which swung on those occasions when Bix was given his head. Ben Pollack, a drummer, came close with a band he led late in the Twenties which included Benny Goodman (then sixteen years old), trombonists Jack Teagarden and Glenn Miller, and trumpeter Jimmy McPartland. This was a band that wanted to swing and could swing. But since it proved to be economically injudicious to do this very often, they kept their talents under wraps. When Pollack dropped the band in 1934, it stayed together as a cooperative group, brought in Bob Crosby as its new leader and went on to a very successful career playing big band Dixieland in the Goodman-induced swing period.[27]

The white band which is now viewed as the first harbinger of Swing was another Goldkette unit. Originally known as the Orange Blossoms, it played a long engagement at a Canadian club, the Casa Loma, and when it took to the road again it was billed as the Casa Loma Orchestra.[28] The Casa



Lomans played arrangements based on staccato riffs but except for Clarence Hutchinrider, a clarinetist in the white Chicago tradition, the band had no soloists of consequence. Once they had gained attention through the relative novelty of their jazz-like pieces, they settled down to great popularity as a sweet band. However, the Casa Loma style obviously had appeal and when Benny Goodman decided to organize a big band his arrangements were patterned on the Casa Loma formula. By the time Fate beckoned Goodman, however, he had taken on Fletcher Henderson as his chief arranger, the Casa Loma style had been jettisoned, and his band was playing some of the same arrangements that had once been used by the first of the big jazz bands.

In Goodman's hands these arrangements came out differently than they had when the Henderson band had played them. Goodman demanded precision and polish in his ensemble playing. The Henderson band had been notorious for the sloppy way its numbers began—half the men in the band were usually looking for their music all through the first chorus. The Henderson band's strength was its soloists—great individualists who could "cut" anybody in Goodman's band with the possible exception of pianist Jess Stacy and Goodman himself. So while Goodman produced music that was smooth and swinging, it lacked fire and excitement that had characterized Henderson's band. However, Goodman's music was much more palatable to the mass ear and when he started giving pop tunes of the moment this same smoothly swinging approach he briefly achieved the rapprochement between popular music and jazz which had supposedly been made by Whiteman ten years before.

Goodman's success was so overwhelming that in short order the most routine dance bands were attempting to swing up their beat and to copy the smooth voicing of the Goodman reed section. What jazz feeling the Goodman band had was soon drained from the style and the return of dance bands to a non-jazz basis was signalized when Glenn Miller's orchestra ascended to the popularity throne once held by Goodman.[29]

There were a few other big white bands that found places for themselves in the Swing Era that Goodman had created. The most noteworthy—and the only ones which deviated markedly from Goodman's pattern—were those led by Bob Crosby and Woody Herman.[30] Both concentrated heavily on blues and a much arranged form of Dixieland.

In retrospect it would seem that Goodman's main contribution to jazz development was his creation of the Goodman small groups—first a trio with pianist Teddy Wilson and drummer Gene Krupa, then a quartet with the addition of Lionel Hampton on vibraphone and, later, varied groups ranging in size to a septer.[31] The Goodman combos introduced a new form of small group jazz. Until the Goodman trio made its debut in 1935, small jazz groups had usually played either the blues, Dixieland or the traditional New Orleans polyphony. The Goodman small groups occasionally dipped into the blues but its fare was popular tunes, music from Broadway shows and the expansion of simple riffs. [Riff—as defined in Feather's *The Encyclopedia of Jazz:* "*n.* Repeated two- or four-bar phrase." As exemplified in practice, Count Basie's *One O'Clock Jump* on Decca DL 8049 provides a



classic instance. Such two- or four-bar phrases are often built up by way of repetition, crescendo, or call-and-response as the basis of an entire improvization or improvised episode.—Ed.] It played in the four-four swing style of Goodman's big band and the result—particularly in the work of the trio and quartet—was such an intimate cameo of the big band's work that it became known as chamber jazz, setting a tone that was picked up some fifteen years later by the intimately voiced small groups of modern jazz.

During Goodman's period of eminence, the Negro bands continued to swing as they always had—Ellington, Lunceford, Hines, the rediscovered Henderson and one very important new band led by Count Basie.

Basie, the pianist in Bennie Moten's Kansas City band, had formed a group of his own when Moten died in 1935. He was working for peanuts in Kansas City when Goodman and John Hammond, the jazz enthusiast who helped Goodman launch his band, urged Basie to expand and come East. Basie and his small group had been contentedly playing the blues in Kansas City and they were so unprepared for their widened horizons that when they were booked into the Grand Terrace in Chicago they had to borrow the arrangements of the band they were replacing, Fletcher Henderson, in order to play the date. But by the time Basie reached New York in 1937 he had a free swinging band,[32] playing mostly head arrangements, which proved to be the ultimate swing band of the Swing Era. More than that, even while Swing was still the thing, the Basie band was pointing in the direction of things to come.

The most important trail blazer among the Basieites was tenor saxophonist Lester Young[33] whose light, flowing playing flew squarely in the face of the accepted tenor style of the day—Coleman Hawkins' robust, swaggering, charging attack. (When Hawkins left Fletcher Henderson's band in 1934, Henderson's choice for a replacement was Young—later blackballed by Henderson's sidemen who said he sounded as though he was playing alto.)

Young's musical antecedents were Bud Freeman of the Chicagoans and Frankie Trumbauer who played C-melody saxophone in the Goldkette and Whiteman bands and appeared on many of Bix Beiderbecke's small group recordings. Young has attributed his relatively light sound to his efforts



to get the sound of Trumbauer's C-melody saxophone. From both Trumbauer and Freeman he picked up suggestions for the leaps and swoops and sudden flights that are part of his style, a style that is marked by a shift in rhythmic patterns so that the strong beats are not always accented.

Behind him drummer Jo Jones[34] was also working changes in rhythmic emphasis. Most big bands drummers in those days emphasized the four beats in each measure by hitting out each beat on the bass with his foot pedal. In the Basie rhythm section, however, the bass and guitar stroked out the steady four beats, accented here and there by chords from the piano, while the drummer reduced his steady four-beat activities to a cymbal. With his bass drum foot freed of a timekeeper's shackles, Jones was able to use it as a prod or accent which subtly—and sometimes not so subtly—altered the rhythmic direction of a soloist.

This device was expanded by Kenny Clarke, the house drummer in a Harlem spot, Minton's Playhouse.[35] His after-hours colleagues there in the early 1940's included pianist Thelonious Monk, trumpeter Dizzy Gillespie, alto saxophonist Charlie Parker and the guitarist in Benny Goodman's band, Charlie Christian. These were the musical adventurers who created the variant of jazz which became known as bop.

Bop

Christian, who died at the age of 22 after only two years of major jazz activity, changed the guitar from a chording, accompanying instrument to a source of solos that flowed as though they came from a horn. In the process he made the hitherto awkward electric guitar *de rigeur* for the fashionable jazzman. He worked out his single-line solos over an unerring, driving beat with constantly shifting accents.[36]

These men at Minton's found a common core around which to build in their mutual curiosity about harmonic concepts that were new to jazz (Monk contributed some of the most alarmingly unorthodox) and their leaning toward shifting accents. Parker and Gillespie[37] both found themselves at home in this atmosphere. Parker's seemingly erratic stops and starts, his furious dives into long, overflowing passages were the outward expression of his own arrival at the same conclusions that had been brewing in other minds. Parker had reached his conclusions through dogged instinct. Dizzy Gillespie, a much more articulate man, theorized his way to much the same point and then helped to synthesize the ferment that came out of Minton's.

What came to be called bop was nurtured in the Earl Hines band of 1943,[38] a band which included both Parker and Gillespie. Because of a recording ban in effect that year there are no discs to document this stage in the growth of bop. Later Billy Eckstine,[39] who had been the vocalist in his band (along with Sarah Vaughan), formed a big bop band of his own, again with Parker and Gillespie, but it broke up after a little more than a year. A subsequent effort by Gillespie to head a big bop band also fell on barren ground, but by then bop was losing momentum and big bands of all kinds were finding the going hard.

Bop's halcyon days occurred in the middle Forties on New York's 52nd Street. There it excited almost all the younger and would-be musicians and an occasional older one. Coleman Hawkins, saxophonist Benny Carter, Mary Lou Williams and Dave Tough were among the few stars of earlier jazz who found fresh inspiration in the new music.[40] A wider public began to perk up its ears when publicity was given to such fringe phenomena as Gillespie's capers and the ubiquitousness of goatees, berets and dark glasses among bop fanciers. But this public never took to the music itself in any depth and, as an increasing number of inept musicians passed off their fumbling efforts as bop, the music lost what small audience it had acquired.

In its wake bop left a shaken if not exactly revitalized jazz picture. It had planted the seeds of revitalization, however. They first became evident in the Woody Herman band of 1944 and 1945 which is now identified as the "First Herd.[41] The tone for this band was set by arrangements provided by trumpeter Neal Hefti, an early admirer of Parker and Gillespie, and it was amplified and carried forward by Ralph Burns, one of the new crop of conservatory trained musicians whose presence in jazz was to be felt more and more strongly





during the coming years. Herman's First Herd was a virtuoso ensemble which was completely at home in the new directions provided by bop and it breezed through arrangements that would have choked any other band.

With its brilliant assimilation of bop, the Herman Herd became one of the two big bands which managed to be in the ascendant when most of the established big bands were going down the skids, skids which had been greased by their own tired, uncreative repetitiveness and by an economic situation which left no operating margin for a big band. The other ascendant band of this moment, Stan Kenton's, started out in a promising flurry of adventurousness but soon bogged down in a swamp of blaring pretention.[42]

The appearance of bop in the Forties was almost inevitable. Something—bop or not—was bound to happen to jazz at the beginning of World War II. At that point jazz seemed to be heading straight for a dead end. The swing bands were growing more and more tired, swinging less and less. The small Dixieland groups were dead on their feet, playing the same old tunes in the same old way. Only Duke Ellington, plowing his own personal furrow, was brightening the jazz scene with the greatest band of his illustrious career.[43] But Duke was an original. He was, as he always has been, himself—inimitable and the breaker of paths that only he can follow.

So something had to give. It gave—and it gave in two opposite directions. One was off into the unknown—bop. The other was back to the all but forgotten—traditional New Orleans jazz.

Traditional Revival

The traditional revival began with trumpeter Lu Watters whose Yerba Buena Jazz Band in San Francisco brought back the musical styles of King Oliver and Jelly Roll Morton in 1939 and 1940.[44] Then Bunk Johnson, a New Orleans trumpeter of the generation before Louis Armstrong, was dredged out of a Louisiana rice field, fitted with new teeth and a new trumpet and became the petted Enoch Arden of jazz during the Forties.[45] Kid Ory was lured out of retirement on a California chicken ranch to front a new Creole Jazz Band.[46] The interest in old, old jazz leaped the seas to England, to France, and to Australia. It swooped down on the colleges. Lines of seething fury were drawn between the traditionalists and the boppers who viewed each other as "moldy figs," on one hand, and players of "all them wrong notes," on the other.

As the 1950s approached, tempers settled down and reactions set in on both sides. Mere leaden lumpiness was dismissed as not being the only qualification for a traditional band. George Lewis, the clarinetist in the band which had been organized for Bunk Johnson, emerged as a worthy advocate of the old ensemble New Orleans style.[47] Similarly the excesses of bop led to an introverted, understated style which has been aptly described as "cool" jazz.

Cool Jazz

Cool jazz has served as a means of bringing into jazz many instruments which had never found a proper place there



before—the French horn, the flute—and to reinstate such a long forgotten jazz instrument as the tuba. The two instrumentalists whose playing bears the particular hallmarks of cool jazz are the tenor saxophonist Stan Getz and trumpeter Miles Davis.[48] It was Davis who led a short-lived group in 1949 which is held to be the keystone of cool jazz. This group, playing arrangements by Gil Evans, John Lewis, Gerry Mulligan, and Davis, was made up of trumpet, trombone, French horn, tuba, alto saxophone, baritone saxophone, piano, bass and drums.[49] Its sonorous quality, its dreamy, legato attack had a slightly familiar ring to those who had heard Claude Thornhill's orchestra a few years before. And well it might for it was in Thornhill's essentially sweet dance band that the rudiments of cool jazz were worked out through the arrangements of Evans and Mulligan and in the relaxed, vibratoless alto saxophone of Lee Konitz. Getz applied this same tone to the tenor, exemplified in his performance of *Early Autumn* with Woody Herman[50] in which it becomes apparent that the cool idea goes back well beyond the Thornhill band to Lester Young and, through Young, to Trumbauer and Beiderbecke.

The cool idea caught on quickly on the West Coast where a Davis-tempered trumpeter, Chet Baker, acquired swift fame as a member of Gerry Mulligan's Quartet[51] (Mulligan has since reacted from his cool period by reverting to a guttier, earthier style, a change which was helped through the replacement of Baker by a sensitively rugged valve trombonist, Bob Brookmeyer).[52] As the cool elements on the West Coast mingled with the tightly-voiced bop-based ideas of Shorty Rogers,[53] a onetime Herman trumpeter who amounts to a school in himself in the Los Angeles area, there appeared in California a succession of slick, emotionless jazzmen who could rattle off an endless line of glittering, machine-made performances.

What might be termed "a warm school of cool"—a cool surface with inner heat—has been devised by pianist John Lewis for his Modern Jazz Quartet,[54] a highly proper group with a strong feeling for form, tempered by the equally strong blues roots of Lewis and vibraphonist Milt Jackson. Much the same effect is achieved by Paul Desmond, the alto saxophonist in Dave Brubeck's Quartet, who is basically a follower of Lee Konitz's limpid style, even while he beefs it up in the course of performance to a temperature that is straight out of the hot jazz era.[55]

But, as must happen to any drive toward an extreme, cool jazz produced its own reaction—two reactions, in fact. One was the rediscovery of (or, at least the revival of interest in) the vital roots of jazz, which had been largely scorned by the boppers. This rediscovery took two directions—the passionate, blues-drenched earthiness of the so-called "funky" school exemplified in the minor-keyed ideas of pianist Horace Silver[56] and the more academicized examination of the folk roots of jazz in the work of Jimmy Giuffré or Mose Allison.

The other reaction, "hard bop," a fierce, at times overpowering extension of bop lines, lodged most firmly in Art Blakey's Jazz Messengers[57] and in the bursting-at-the-seams saxophone styles of John Coltrane[58] and Johnny Griffin.[59] For awhile saxophonist Sonny Rollins[60] could be counted among the hard boppers but this proved to be merely a step in his development into one of the most individual jazz musicians of the Fifties. Rollins soon left the harsh qualities of hard bop behind to work in a warmer, more melodic fashion that projected such strong implications of a swinging accompaniment that he has been able to make effective use of what has previously been only a novelty gimmick—the unaccompanied saxophone solo.[61]

Rollins' emergence as a musician of importance is also a milestone in the development of jazz, for he is the first tenor saxophonist of consequence in the past twenty years to have been obviously influenced by Coleman Hawkins rather than Lester Young. His arrival on the scene at this particular juncture suggests that jazz has now achieved what amounts to a self-reviving cycle, with each turn of the wheel bringing back worthwhile elements of the old to be blended with worthier parts of the new.[62]

At the same time jazz has become so established as a *listening* music rather than the dancing music it once was that the concept of extended "jazz composition" has ceased to be a novelty. Much of this "composition" has been little more than trivial sketching, particularly when it has been produced on commission for a jazz festival. Even more of it draws on European musical traditions rather than on jazz and is, in effect, a latter-day extension of those misconceptions of the Twenties which threatened to make jazz "respectable."[63] But there are signs that extended jazz composition



may have some validity, signs that are most noticeable in the work of Charlie Mingus,[64] who has created his own form and style, and of John Benson Brooks, who bases his work on the folk roots of jazz.[65] Jazz, however, is such a personal creation, so much a performer's art, that extended jazz compositions have, by and large, received more than one performance only when they have become part of the repertory of a featured performer (as a rule, a performer-composer) for whom they were written.

Today, jazz is, as it was in the first place, primarily a music for small ensembles. There have been big jazz bands, as we have noted. The solo piano line ran more or less separately until the middle Twenties. Since then there have been three piano soloists of note: Art Tatum, a virtuoso performer with a rococo imagination and superb technique[66]; Erroll Garner, a master of splashily dramatic contrasts[67]; and Bud Powell who succeeded more than any other pianist in transferring the ideas of Charlie Parker to the keyboard.[68]

Blues Singers

In another separate but related line are the blues singers. Blues grew out of the early Negro work songs which split in two directions: (1) mixing with English hymns to become spirituals and (2) drawing from the warm Creole songs to become blues. The blues is a precise or (as Leonard Bernstein has said) "a classical form, just as classical as the sonata form." The form is a twelve-bar chorus made up of three four-bar lines of which the second line is largely a repetition of the first. In its lyric form, Richard Wright has compared the blues to a man walking around a chair clockwise (the first line), then walking around it again counterclockwise (the second line) and then standing aside and giving a full judgment on it (the last line).

Jazz musicians from the earliest times have drawn heavily on the blues for their melodic and harmonic ideas but until the 1920's blues *singers* remained more a part of American folk music than of relatively more sophisticated jazz. Then, after Mamie Smith had made the first blues recording, Ma Rainey[69] and Bessie Smith[70] established an interplay between jazz musicians and blues singers in a series of discs on which they used top-ranking jazzmen as their accompanists. Louis Armstrong made the conjunction even closer when he added singing to his established talent on the horn.[71] Ethel Waters widened the field by applying the blues singer's technique to popular songs[72] (she introduced *Dinah* in a night club show), opening the door for Mildred Bailey,[73] Lee Wiley,[74] and Ella Fitzgerald,[75] all of them basically ballad singers who leaned toward jazz phrasing. The blues-oriented line of singers was carried on by Billie Holiday[76] in the middle Thirties and later by Anita O'Day[77] and Sarah Vaughan.[78]

But singers, solo pianists and big bands are only marginal contributors to the over-all jazz picture. The heart of jazz still beats strongest in the intimate confines of the small group where extemporaneous interplay can flourish and the deep well of the blues continues to be the important source of jazz inspiration that it has been since Buddy Bolden's cornet was rocking the rafters of Tin Type Hall and Paul Dominguez, a legitimately trained Creole violinist, was shaking his head in wonder and muttering, "I don't know how they do it. But, goddam, they'll do it. Can't tell you what's there on the paper, but just play the hell out of it." ●



DISCOGRAPHY TO "THE JAZZ PANORAMA"

[a] Those readers interested in following an exhaustive documentation of the word "Jazz" and its origin are referred to the quarterly *Jazz*, Vol. 1, No. 1, pp. 33-39, edited by Ralph J. Gleason.

[1] The Golden Age of Ragtime Piano. Riverside 12-110

[2] Eureka Brass Band of New Orleans. Folkways FA 2642

[3] See Goodtime Jazz 12004, 12008, 12016; Columbia CL 835; Epic LN 3207.—Ed.

[4] Johnny Dodds and Kid Ory. Epic LN 3207

[5] Baby Dodds. Folkways FJ 2290

[6] George Lewis—The Singing Clarinet. Delmar 203

[7] New Orleans Rhythm Kings. Riverside 12-102

[8] New Orleans. Jazz. Southland 210.—Ed.

[9] Bix Beiderbecke and the Wolverines. Riverside 12-123

[10] Portrait of Pee Wee. Counterpoint 565

[11] Bud Freeman and his All-Star Jazz. Harmony 7046

[12] Coleman Hawkins, A Documentary. Riverside 12-117/18

[13] James P. Johnson, Rediscovered Early Solos. Riverside 12-105

[14] Young Fats Waller. Riverside 12-103; The Amazing Mr. Waller. Riverside 12-109; Handful of Keys. RCA Victor LPM 1502 (J.S.W. chooses with reservations—Ed.)

[15] Red Nichols—For Collectors Only. Brunswick 54008

[16] No genuinely representative recordings available.

[17] Duke Ellington at the Cotton Club. Camden CAL 459

[18] The Louis Armstrong Story. Columbus CL 851/53

[19] Satchmo at Symphony Hall. Decca DXB 108

[20] Oh, Father!—Earl Hines. Epic LC 3223 (J.S.W. chooses with reservations—Ed.)

[21] Jelly Roll Morton, King of New Orleans Jazz. Camden CAL 459

[22] No representative recordings available.

[23] Mary Lou Williams Rehearsal. Folkways FJ 2292—Ed.

[24] Count Basie. Brunswick 54012

[25] The Golden Age of Benny Goodman. RCA Victor LPM 1099

[26] Lunceford Special. Columbia CL 634

[27] The Bob Cats Ball. Coral 57005

[28] Casa Loma Orchestra — Great Recordings. Harmony 7045 (J.S.W. chooses with reservations—Ed.)

[29] The Glenn Miller Story—Selections. RCA VICTOR LPM 1192

[30] Woodchoppers Ball. Decca DL 8133

[31] Benny Goodman Trio-Quartet-Quintet. RCA Victor LPM 1226

[32] Count Basie. Brunswick 54012—Ed.

[33] Lester Leaps In. Epic LC 3107

[34] Jo Jones Special. Vanguard 8503—Ed.

[35] Harlem Jazz Scene 1941. Esoteric 545

[36] Charley Christian with Benny Goodman. Columbia CL 652

[37] Groovin' High—Dizzy Gillespie. Savoy 12020

[38] No recordings available of this group.

[39] No recordings available from this period.

[40] No recordings available from this period.

[41] Bijou—Woody Herman. Harmony 7013

[42] Stan Kenton Milestones. Capitol T 190

[43] Duke Ellington—In a Mellotone. RCA Victor LPM 1364

[44] Lu Watters—1942 Yerba Buena Jazz Band. Good Time Jazz 12007

[45] Bunk and Lu. Good Time Jazz 12024 (J.S.W. chooses with reservations—Ed.)

[46] Tailgate!—Kid Ory. Good Time Jazz 12022

[47] George Lewis, New Orleans Stompers. Blue Note BN 1205

[48] Miles Davis—The Birth of the Cool. Capitol T 762

[49] See previous footnote (48).

[50] Woody Herman. Capitol T 324

[51] The Gerry Mulligan Quartet. Fantasy 3220

[52] The Gerry Mulligan Quartet. World Pacific 1228

[53] The Martians Come Back—Shorty Rogers. Atlantic 1232

[54] The Modern Jazz Quartet. Atlantic 1265

[55] Jazz Impressions of the U.S.A.—Dave Brubeck. Columbia CL 984

[56] Six Pieces of Silver—Horace Silver. Blue Note BN 1539

[57] Art Blakey's Jazz Messengers. Bethlehem 6023—Ed.

[58] Coltrane. Prestige 7105—Ed.

[59] The Congregation—Johnny Griffin. Blue Note BN 1580—Ed.

[60] Work Time—Sonny Rollins. Prestige 7020—Ed.

[61] Saxophone Colossus. Prestige 7079—Ed.

[62] Sonny Rollins and the Big Brass, Metrojazz 1002

[63] Brandeis Jazz Festival—Compositions by Mingus, Shapero, Russell, Babbitt, Giuffré, Schuller). Columbia WL 127—Ed.

[64] The Clown—Charles Mingus. Atlantic 1260—Ed.

[65] Folk Jazz U.S.A. Vik LX 1083 (collectors item)—Ed.

[66] The Genius of Art Tatum—Vol. II. Verve MGV 8037

[67] Concert by the Sea—Erroll Garner. Columbia CL 883

[68] The Amazing Bud Powell—Vol. I. Blue Note BN 1503

[69] Ma Rainey. Riverside 12-108

[70] The Bessie Smith Story—Vol. II. Columbia CL 857

[71] See (18) above.

[72] No representative recordings available.

[73] Me and the Blues—Mildred Bailey. Regent 6032 (J.S.W. chooses with reservations—Ed.)

[74] Lee Wiley—A Touch of the Blues—RCA Victor LPM 1566—Ed.

[75] Ella and Louis—Verve MGM 4003—Ed.

[76] Lady Day—Billie Holliday. Columbia CL 637

[77] Anita O'Day Sings the Winners. Verve MGV 8283

[78] Swingin' Easy—Sarah Vaughan. EmArcy MG 36109

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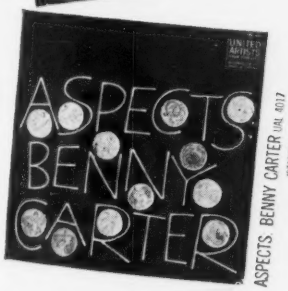
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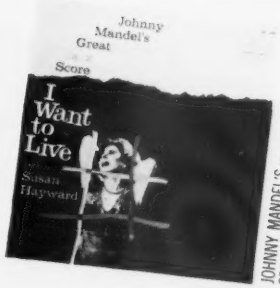
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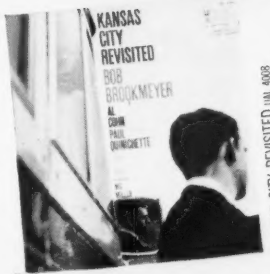


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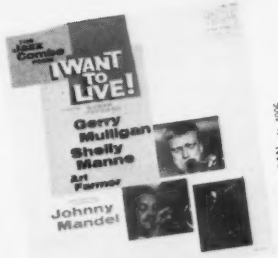


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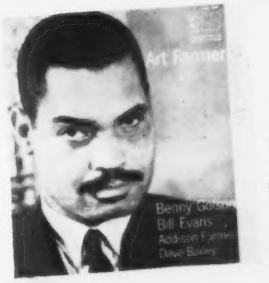

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(*Continued from page 64*)

the indications of the text. For example, Side 2 concludes with "*Oh, 'tis a glorious thing*" for chorus, quite a few pages after Gianetta's aria, "*Kind sir, you cannot have the heart,*" which is indicated to begin Side 3. However, this is not too serious, you can pencil in the side indication on the margin of the libretto. Surface noise was also more than on the broadcast set. Performance-wise this is a good release, a nice correct one, with singing honors going to John Cameron, whose Giuseppe is magnificent.

Geraint Evans is fair as the Duke, vocally careful and sure, if not very funny. Brannigan's Don Alhambra is passable, and Sir Malcolm Sargent leads the Pro Arte orchestra and Glyndebourne chorus in a well articulated if rather slowly paced performance. Technically, the album suffers from lack of bass, and tends to shrillness in the strings. **J. T.**

● **GRIEG: Incidental Music For Ibsen's Peer Gynt**—Wedding March; Ingrid's Lament; Hall of the Mountain King; Morning; Aase's Death; Arabian Dance; Solveig's Song; Anitra's Dance; Return of Peer Gynt; Solveig's Lullaby. The Royal Philharmonic Orchestra & Beecham's Choral Society, Sir Thomas Beecham cond. **Angel S 35445 $5.98**

● **GRIEG: Incidental Music For Ibsen's Peer Gynt** — Prelude; Morning; Aase's Death; Anitra's Dance; Hall of the Mountain King; Ingrid's Lament; Arabian Dance; Return of Peer Gynt; Homecoming; Solveig's Song; Dance of the Mountain King's Daughter. London Symphony Orchestra, Øivin Fjeldstad cond. **London CS 6049 $4.98**

Musical Interest: **Familiar, major Grieg**
Performance: **Both good, Beecham's warmer**
Recording: **Both excellent**
Stereo Directionality: **Splendid**
Stereo Depth: **Fine**

Examination of the above repertoire will show that both "suites" comprise ten selections which do not wholly duplicate one another. Beecham adds the novelty of chorus in the *Hall of the Mountain King* and *Arabian Dance*, plus vocal soloist in the two songs while Fjeldstad gives us the elaborate and seldom heard prelude and grotesque Dance of the Mountain King's daughter. Happily Angel has improved volume level over that of its earlier stereo releases, so that the Beecham sound is clean and resonant. The Royal Philharmonic orchestral timbre is superior to that of the LSO. However, Ilse Hollweg in both her songs (why in German instead of Norwegian or English?) leaves a great deal to be desired. She inclines to a hoarse tone production; she is vocally insecure in her middle tones; and her attacks are quite uneven. Beecham's chorus does well, and the use of voices is a refreshing change in these familiar selections. Fjeldstad, while not showing the depth and warmth of Beecham's way with this score, conducts an exciting performance for London and his selection of two otherwise unrecorded numbers is most felicitous. **J. T.**

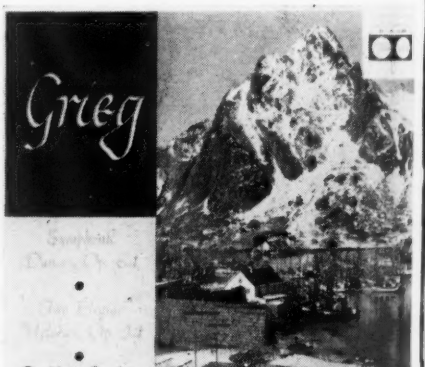


● **GRIEG:** Piano Concerto in A Minor, Op. 16; **RACHMANINOFF:** Rhapsody on a Theme by Paganini, Op. 43. Leonard Pennario with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. **Capitol SP-8441 $5.98**

Musical Interest: **Romantic chestnuts**
Performance: **Excellent Grieg, inhibited Rachmaninoff**
Recording: **A little distant**
Stereo Directionality: **OK**
Stereo Depth: **Good**

The performances have been remarked on previously in their monophonic disc and stereo tape versions. The Grieg remains a devoted, intense and perceptive performance; the Rachmaninoff straight-forward and a little dull, with its diablerie decidedly too underplayed.

The sound on the stereo disc is a little distant and rather lacking in brilliance. **M. B.**



● **GRIEG:** Symphonic Dances, Op. 64; Two Elegiac Melodies, Op. 34. Pro Musica Symphony Orchestra of Vienna, Edouard van Remoortel cond. **Vox St PL-10,330 $5.98**

Musical Interest: **Charming trifles**
Performance: **Good**
Recording: **Woolly**
Stereo Directionality: **Fair**
Stereo Depth: **Lacking**

Remoortel seems to turn in good readings but the disc is disqualified because of recorded sound that is pretty dreadful: over-reverberant *and* dull at one and the same time, with balances that are all out of whack. Too bad. **M. B.**

GOULD: Spirituals (see COPLAND)

● **HAYDN:** Symphonies—No. 94 in G Major ("Surprise"); No. 99 in E-flat. Vienna Philharmonic Orchestra, Josef Krips cond. **London CS 6027 $4.98**

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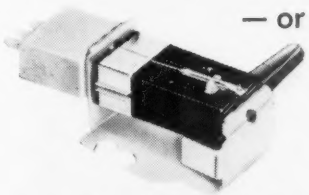
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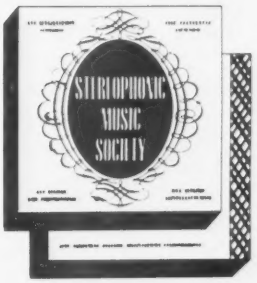
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Musical Interest: **Acknowledged masterpieces**
Performance: **Excellent**
Recording: **Realistic**
Stereo Directionality: **Just right**
Stereo Depth: **Convincing**

With just one limitation, I am pleased to be able to report that this disc is an excellent one. The limitation stems from the fact that my review copy was so warped at the outside as to make the first movements of both symphonies all but unplayable. Hence, in reality, this is a report on the last three movements of both works.

What I heard, however, was totally admirable. The recording is warm and spacious, with the bases of the orchestra nicely in evidence. There is no attempt in this recording to call attention to stereo as such: rather, it is put at the service of the music, which is as it should be. The performances, likewise, are beautifully molded. **D. R.**

• **HAYDN:** Symphonies—No. 100 in G Major ("Military"); No. 45 in F-sharp Minor ("Farewell"). Vienna State Opera Orchestra, Hermann Scherchen cond. **Westminster WST 14044 $5.98**

Musical Interest: **Unquestionable**
Performance: **Spirited**
Recording: **Limited on bottom**
Stereo Directionality: **All that might be desired**
Stereo Depth: **Satisfying**

In the days before stereo, Scherchen's performance of the *Military* Symphony, with its clangorous drums and triangle, was one of Westminster's prize demonstrations of hi-fi recording technique. Now, here it is in stereo, with all the added dimensions that the still newer recording techniques afford; that is, all the dimensions except one. Somehow, somewhere in the process, the bass of the orchestra seems to have been lost. Granted, when the drums open up, in the famous second movement episode, the sounds are all one might wish for. Yet, throughout most of the symphony, there is



a lack of a true bass. The "*Farewell*" Symphony on the other side of the disc suffers less in this respect.

At the same time, one must report on one of the less "spectacular" aspects of the recording, but an aspect that is none the less remarkable for being unspectacular. During that same slow movement of the "*Military*," there is a succession of *soft* strokes on the cymbals and the triangle absolutely outstanding for sonic realism.

The *Farewell* Symphony, as you may know, was written by Haydn as a suggestion to his employer that the members of the orchestra had not had a vacation for some time. During the closing movement the players left the stage one-by-one, until only two violinists and Haydn were left. Westminster has chosen to suggest this scene, by having the players leave, with each one saying "Auf wiedersehen" to his colleagues as he departs. This becomes most charming when the ear is able to follow one player right across the back of the stage because of his squeaky shoes!

The opening movement of this *Farewell* Symphony contains music, well worth your special attention, quite apart from the circumstances of its composition. Scherchen's conception brings out its almost "angry" quality and the recording aids him. The performances of both symphonies are, for the most part, excellent. However, try as I might to make allowances for differences in taste I cannot avoid the conviction that the tempo of the finale of the *Military* Symphony is so fast as to be insupportable. That the players are able to negotiate it and still stay together is a tribute to their skill—but I doubt very much that Haydn had any such breakneck tempo in mind. **D. R.**

KHACHATURIAN: Gayne (see OFFENBACH)

• **MAHLER:** Kindertotenlieder; Lieder eines fahrenden Gesellen. Kirsten Flagstad (soprano), with The Vienna Philharmonic Orchestra, Sir Adrian Boult cond. **London OS 25039 $5.98**

Musical Interest: **Major Mahler**
Performance: **Less than major Flagstad**
Recording: **First-rate**
Stereo Directionality: **Good balance**
Stereo Depth: **Good**

This not too happy undertaking finds the soprano considerably below the level of her recent accomplishments (Wagner and Sibelius). She is plagued by the high tessitura in the *Kindertotenlieder*, and she cannot provide a suitable variety of color and intensity of expression to save this morbid sequence from monotony. More vocal freedom is evident in the "Wayfarer" songs, though here, too, the uninhibited lightness needed for *Ging heut' Morgen über's Feld* is not forthcoming. In all fairness to Flagstad, however, I doubt whether any female interpreter can create a fully credible illusion in this cycle, where the words seem plainly written for a man.

Boult is probably no more congenial to this repertoire than his illustrious soloist, but there is a fine enveloping orchestral sound, with instrumental details carefully pointed. Unfortunately, certain spots in the review copy reveal extraneous noises suggestive of faulty pressing. **G.J.**

• **MOZART:** Serenade in G Major, K. 525 ("Eine kleine Nachtmusik"); **VIVALDI:** Concerto Grosso in D Minor, Op. 3, No. 11; **BACH:** Prelude in E Major. The Musica Arts Symphony, Leonard Sorkin cond. **Concert-Disc CS-31 $6.95**

Musical Interest: **First-rate**
Performance: **Admirable**
Recording: **You are there**
Stereo Directionality: **Excellent**
Stereo Depth: **Good**

Slight Case of Terminology

(*Continued from page 38*)

be good, or to have good in it, regardless of its category. That which is best lasts longest.

This recognition is a prerequisite for the second step, which is to acknowledge the existence of two idioms or traditions, one American, the other European, as the basic influences in music today, each containing music deserving to be thought of as good. One could substitute the terms "European" and "American" for the prejudice-ridden "good" music and "popular music," and recognize within each a considerable range of both quality and popularity. At present, the habit of thinking of American music as "popular music" inhibits a just critical appreciation of its worth, just as the habit of thinking of classical, or European music as "good music" protects the classical composer from a similarly uninhibited judgment.

The qualitative range of American music would be, of course, more restricted, for American music has yet to produce anything comparable to the finest European masterpieces. But it already shows an extensive variety of discrimination and sophistication among both its musicians and its listeners. Its originality, freshness of invention and immediacy of expression, at its best, need hardly be dwelt upon. They are recognized even by the long-hairs, who protect themselves from the obvious implications of such recognition, as Paul Henry Lang does, by assigning a "higher artistic value" to that which is covered by the "rather silly-sounding terms, 'serious' or 'classical' music."

What it boils down to is this: There is now, within the body of American music, a repertoire both for the discriminating and for the undiscriminating, for the very discriminating and for the moderately discriminating. The varieties of quality covered in European music by such terms as "classical," "semi-classical," "light," "popular" and "folk," exist in American music in just about as many varieties. But in American music they are not covered by any terminology of such generally understood qualitative connotations.

The distinction the jazzmen draw between jazz and popular is about as close as we come to it. This is insufficient. The influence of jazz upon all American music has been so great that no satisfactory line between jazz and popular can be drawn. Partly on this account, the non-jazz world cannot understand and therefore cannot accept the distinction.

To recognize the two idioms—European and American—would, however, at least rid us of the confusing exclusivity of the term "good music" as a synonym for classical music, which now seems to condemn the American musician to a kind of second-class musicianship and to prevent our musical society from acknowledging that music can be good without being classical and popular without being disreputable.

• **Henry Pleasants,** *who set the music world on its collective ear four years ago with his provocative book* The Agony of Modern Music *(Simon & Schuster, New York) describes himself as "too much of the world to be a true intellectual and too intellectual to be completely worldly." In the role of music critic, Pleasants has been active since 1930. Working from London, Budapest, and in particular Vienna, he has become especially well-known. One major fruit of his Vienna sojourn was the editing and translation of a series of essays by Eduard Hanslick, under the title* Vienna's Golden Years of Music *(Simon & Schuster, New York, 1950). Since 1956 he has been with the U. S. Foreign Service in Bonn, West Germany.*

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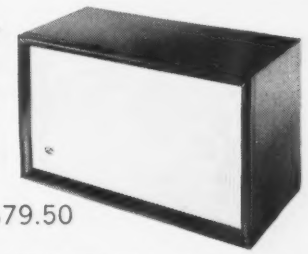


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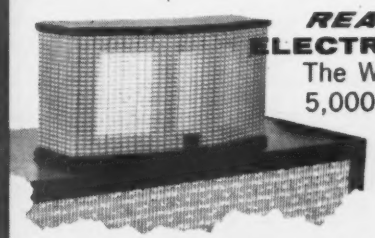
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These are vital performances of three familiar works for strings. Thanks to the stereo recording, there is a fine sense of being right in front of the orchestra. There is no question about the placement of the instruments. Take, for example, the very opening of the Bach work, in which the opening chord comes from the second violins on the right, and is immediately answered with the main melody from the first violins on the left. Then, too, the motives can be heard being passed from one group to the other. Perhaps as a result of the close placement, there are in the Bach a few moments of roughness in the cellos and basses.

D. R.

● **OFFENBACH:** Gaité Parisienne—Ballet. **STRAUSS:** Graduation Ball—Ballet. Minneapolis Symphony Orchestra, Antal Dorati cond. **Mercury SR90016 $5.98**

Musical Interest: **You'll like it**
Performance: **Disciplined**
Recording: **Good**
Stereo Directionality: **Even**
Stereo Depth: **A trifle shallow**

Dorati has always recorded ballets for Mercury with a definite flair for dramatic contrast. Lyrical measures of shining *piano* texture give way to *fortes* of shattering force. Through it all he displays a sensitive understanding of the spirit and story of the score involved. His readings of the Manuel Rosenthal arrangement for *Gaité Parisienne* and the lesser known *Graduation Ball* in his own scoring are served on this stereo LP with more energy than sympathy. The sound is too coarse in the strings, with a tendency to shrillness and breakup in upper register passages. On the other hand, separation between channels is not excessive—which is much better than the ping-pong technique still used by some manufacturers. All things considered I would personally like a softer sheen to the strings, to offset the sheer exciting rhythmic momentum of these performances.

J. T.

● **OFFENBACH:** Gaité Parisienne—Ballet. Hollywood Symphony Orchestra, Felix Slatkin cond. **Capitol SP8405 $5.98**

● **OFFENBACH:** Gaité Parisienne—Ballet. **KHACHATURIAN:** Gayne—Ballet. Boston Pops Orchestra, Arthur Fiedler cond. **RCA Victor LSC-2267 $5.98**

Musical Interest: **Ballet "pops"**
Performance: **Both good—Slatkin more articulate—Fiedler more muscular**
Recording: **Both excellent**
Stereo Directionality: **Capitol better**
Stereo Depth: **Fine on both**

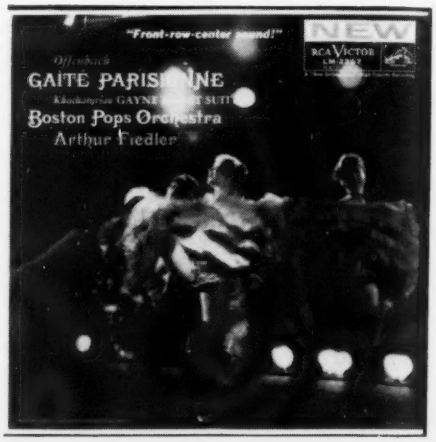
Comparison of the Capitol and RCA Victor stereos of Offenbach's popular score reveals interesting extremes. The two ensembles would seem to be nearly equal in the combined abilities of the players, with the Boston team having a slight, but very slight edge. The overall *sound* would favor the Pops ensemble too, but again by a tiny margin. Where RCA Victor engineering favors a larger string tone, Capitol engineers bring out a brighter wind section. I would say that Slatkin's version would wear longer and be repeated oftener without aural fatigue, for his reading is the more plastic one. True, Fiedler has the advantage of variety for he adds the highly spiced *Gayne* music to the second side.

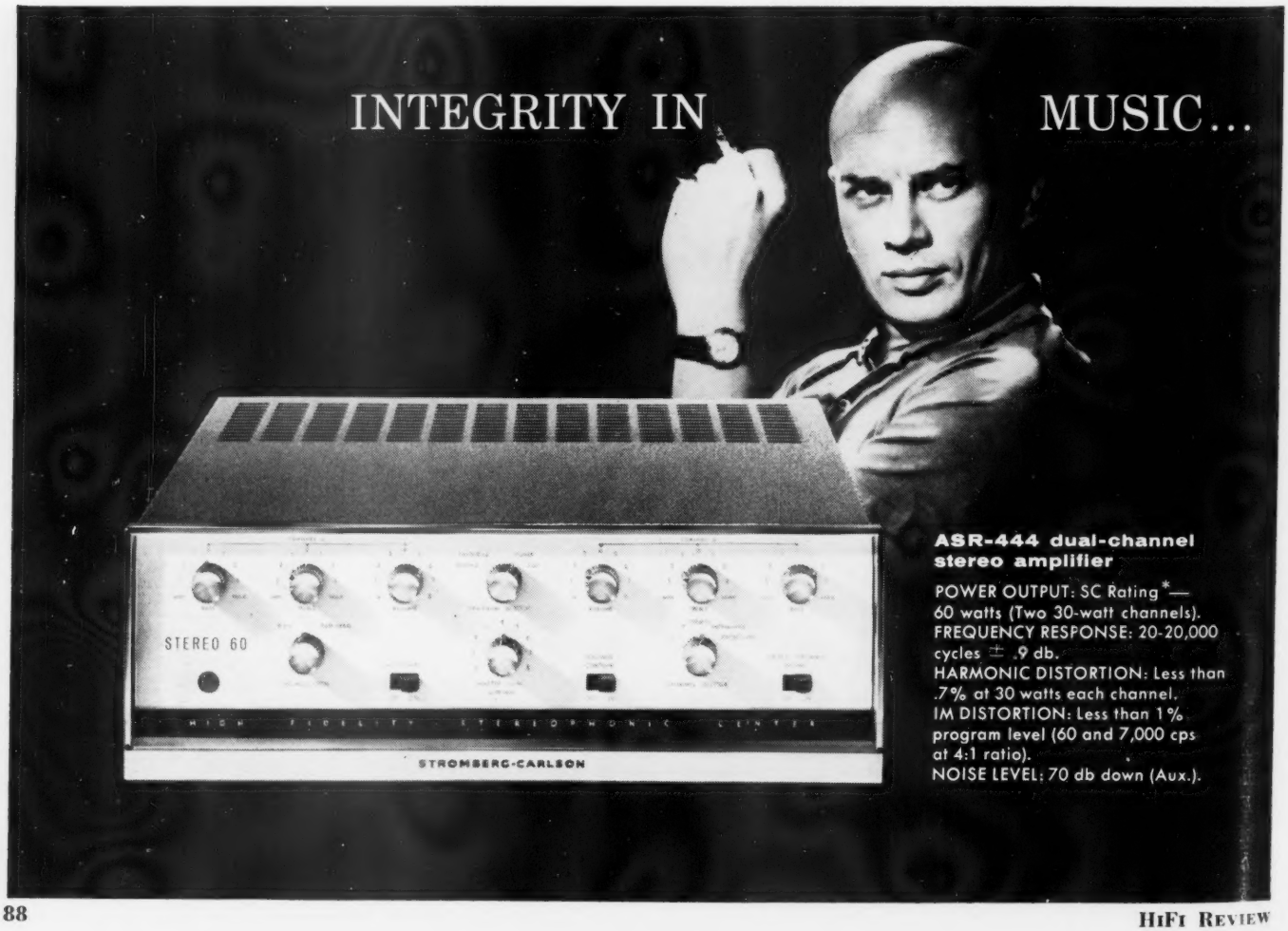
Slatkin and Capitol however have produced a record with a great deal more subtle nuance, and some truly beautiful wind playing. Those who shiver when decibels dart up and down will want the Fiedler disc, but frankly the musical choice goes to California. Both are far above average. Pay your money. I've given my choice.

J. T.

● ● ● Monophonic—RCA Victor LM 2267 $4.98

Mr. Fiedler has recorded the Offenbach-Rosenthal several times in the last decade (three, hmm?) and each time it seems he





gets a little more dazzle, a little more speed, and a little frenzy out of his Boston Pops players. Almost everything moves at the same bright tempi, with bright sound paramount—strings foremost, brasses next, and the busy percussion line pulling up a close third as they near the wire after a ding-dong race from first measure to last. Only the familiar *Barcarolle* gives you a breathing spell. One can imagine that if any ballet troupe tried to keep pace with Mr. Fiedler's beat, they would be carried out the back door by the time the cafe brawl begins. I have no quarrel with the sound, for it is everything the spirit of the work calls for, dazzling color, biting strings, and flippant winds. The performance weakness is in its too precise evenness. For the hi-fi fan who wants to show off his rig, this disc is a superb choice. Turn it up loud until the gendarmes are called up. **J. T.**

• **OFFENBACH: La Grande Duchesse de Gerolstein (reasonably complete).** Eugenia Zareska (mezzo-soprano)—Grande Duchesse; Gisèle Prévet (soprano)—Wanda; André Dran (tenor)—Fritz; John Riley (bass)—General Boum; Jean Mollien (tenor)—Prince Paul & others. The Paris Lyric Chorus and Pasdeloup Orchestra, René Leibowitz cond. **Urania USD 1015-2 $11.96**

Musical interest: **Light entertainment**
Performance: **Enjoyable**
Recording: **A trifle too sharp**
Stereo directionality: **Good balance**
Stero depth: **Not always ideal**

During the height of his most prolific period Offenbach operated two theatres in Paris and he was in the enviable position of providing his own hits. He composed as many as two operettas a year during 1865-1868—a pace that must have been staggering even for such an astonishing fount of fluency. *La Grande Duchesse* (1867) lags behind the level of inspiration the composer attained in *La Belle Hélène*, *La Vie Parisienne* and *La Périchole*, all products of the same period, to say nothing of *Orphée aux Enfers* (1858). But even second-best Offenbach can be relied upon for some sprightly melodies and pleasant diversion, which *La Grande Duchesse* does deliver.

Aided by the seasoned librettist team of Meilhac and Halévy, Offenbach managed here to spoof, all at once, German militarism, the French obsession with medals and decorations, and Meyerbeerian grand opera excesses.

The story revolves around the glamorous head of state in the unlikely Duchy of Gerolstein who is surrounded by people like pompous General Boum, a prime Minister named Baron Puck, and a diplomat entitled Baron Grog. The Duchesse loses her heart to Fritz, a common soldier, who is promptly elevated to the nobility and given the name of Baron Vermouth von Bockbier. And so forth. In one delightful scene Fritz, now a general ready to march to war, receives a consecrated sabre. After accepting the symbol of leadership, amidst grandiloquent choral interjections which mock the daylights out of Meyerbeer's *Les Huguenots*, the general finally marches off—*sans* sabre.

Musically the best moments are the sophisticated duet of Act I "*Pour épouser*" and the Duchess's two airs—the romantic "*Dites lui*" and the vivacious "*Eh bien, mes chers amis.*" The latter must have been ringing in the ears of Waltz King Johann Strauss when he composed the music for Prince Orlovsky's "*Chacun à son gout.*"

René Leibowitz is a veteran Offenbach interpreter and the music bubbles with vivacity under his guidance. Eugenia Zareska sings the Duchess's music with creamy smoothness and charm and the rest of the cast is entirely competent, counterbalancing with spirit and gusto what they lack in vocal finesse. The sound is crisp and clear, but some knob-twirling at the controls is necessary to achieve a satisfactory balance between treble and bass. Individual voices are generally well balanced in relation to the orchestra, but the chorus is often muddy and indistinct.

Although "*Oh, my aching back!*" is an unlikely utterance coming from the Grande Duchesse, the libretto is quite good otherwise and Urania should have given the translator credit for it. **G. J.**

• **PUCCINI: La Fanciulla del West (complete opera).** Renata Tebaldi (soprano)—Minnie; Mario del Monaco (tenor)—Dick Johnson; Cornell MacNeil (barritone)—Jack Rance; Giorgio Tozzi (bass)—Jake Wallace; Piero di Palma (tenor)—Nick; Silvio Maionica (bass)—Ashby; & others. Chorus and Orchestra of the Academia di Santa Cecilia, Rome, Franco Capuana cond. **London OSA 1306 3 12" $17.94**

Musical Interest: **Unusual**
Performance: **Inspired**
Recording: **Excellent**
Stereo Directionality: **Ideal**
Stereo Depth: **Just right**

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On records at least, Puccini's seldom heard "American" opera has finally come into its own. Whether this eventually will lead to similar theatrical recognition is open to question. It never really took hold in Italy, but Vienna seems to like it—the 1952 revival there was quite a success. The Metropolitan, on the other hand, evidently gave up on "*The Girl*" after 1931 for the very same reasons that would undoubtedly stand in the way of its whole-hearted acceptance today.

It is a well-known fact that the libretto, based on Belasco's drama, depicts a slice of American life during the California gold rush in a manner ranging from the amusing to the ridiculous. The characters seem unreal and unconvincing and the labored effects contributed by the authors in the interest of "local color" render the whole thing even more preposterous for American consumption.

Implausible books and characters are, of course, nothing new in opera. They are harder to take in a work which purports to portray "realism" and place extra hardship on us since this particular opera deals with American characters and situations. But then our attitude may be a bit too inflexible. After all, *Madame Butterfly* has long been accepted as a favorite in Japan despite its doubtful authenticity. Eventually, it is safe to say, Puccini's music will win the uphill struggle. Perhaps, with the expiration of the U. S. copyright only a few years away, a good English text, pruned of librettistic cliches and more idiomatic in its treatment of Americana, will do the trick. Besides, given a few more years of exposure to the "adult" westerns of the TV variety, the Wild West as envisioned by Messrs. Civinini and Zangarini will no longer seem so far-fetched.

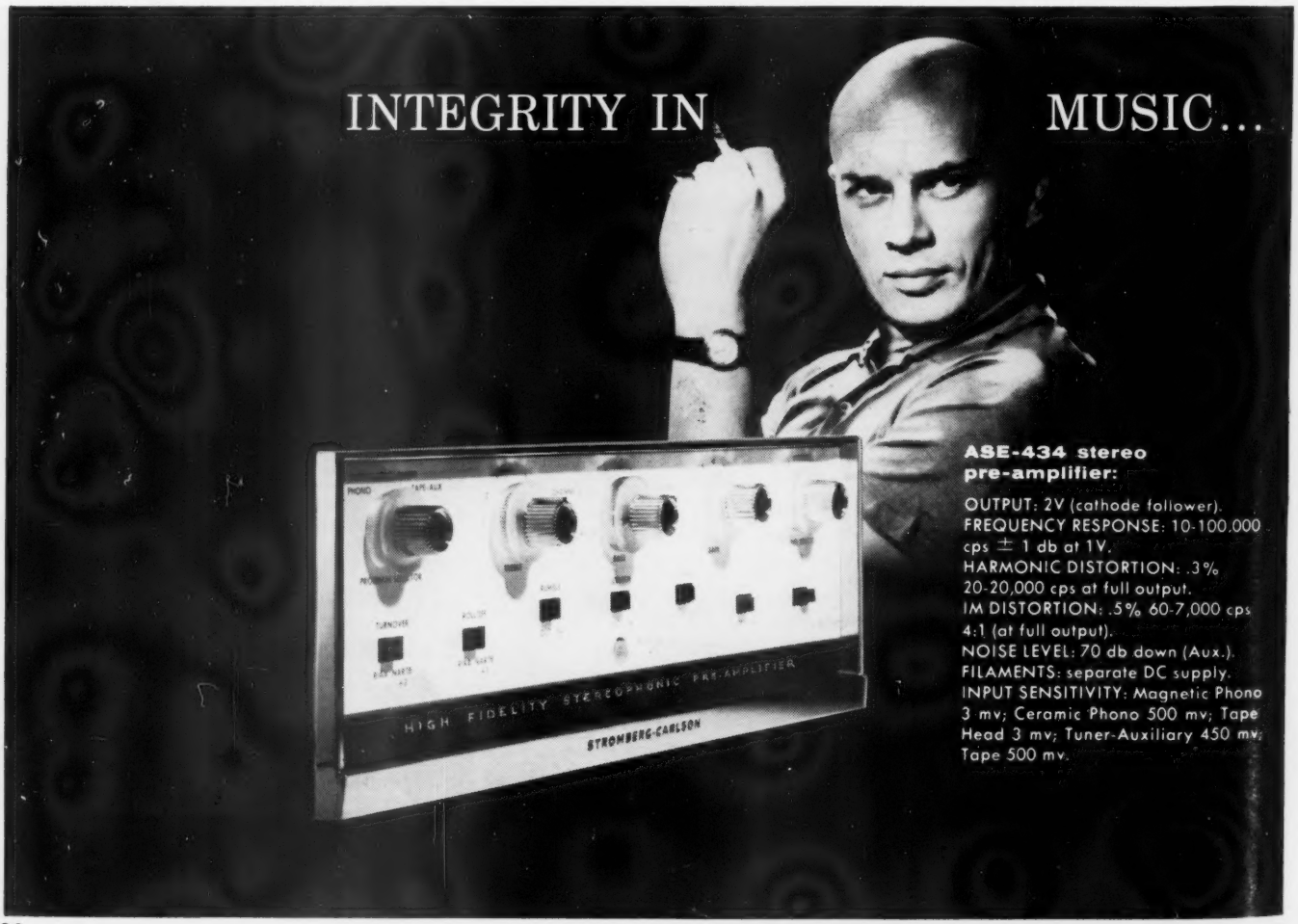
Meanwhile the blessings of the phonograph can bring the otherwise inaccessible riches to a large audience. For this is a score that strikes a responsive chord at first hearing and continually grows on the listener. Granted, the lyric magic and bevy of hummable tunes characteristic of the younger Puccini are not present (the famous



"*Ch'ella mi creda*" of Act III is the proverbial exception which proves the rule). But Puccini, even at his second best, remains a champion of vocal writing and his inventive command of the orchestra conjures up glowing passion, terse, understated drama and atmospheric vocations with equal mastery. Harmonically, *La Fanciulla del West* represents a decided step forward in the composer's development and the influence of Debussy, as Robert Boas has pointed out in his excellent notes, is discernible although not in any way to obscure the marks of Puccini's unmistakable individuality. There are also recognizable echoes of earlier inspirations (the charged atmosphere of Act II's poker scene is strongly reminiscent of *Tosca's* second act) as well as foreshadowings of the future (the homesick California miners recall their blissful past much the same nostalgic way as the mandarins of *Turandot*).

London's recording—complete, with two insignificant cuts—will go a long way to make this opera popular. Tebaldi fuses the strangely contradictory elements of Minnie's character into a portrayal that is dramatically convincing, vocally on a par with her inspired best. Del Monaco's romantic Johnson is also a surely etched characterization —this is a part eminently suited to the tenor's dark, dramatic timbre and virile, emphatic style. Cornell MacNeil, in the meaty part of the menacing *sceriffo*, may go down as the vocal discovery of the year—the Met should engage him without delay. Giorgio Tozzi's artistry turns a walk-on part into a capital contribution, and there is a sturdy group of unlikely California prospectors who nevertheless perform as the capable Italian singers they are.

It is hard to imagine a more sympathetic and effective reading of this opera than the one contributed by Capuana. And the recording, in its exemplary balance of all elements and tasteful observance of scenic instructions, is worthy of all praise. Depth



and directionality are ideal, confirming that London leads the way so far as mastery of the stereo medium is concerned. **G. J.**

RACHMANINOFF: Rhapsody on a Theme of Paganini (see GRIEG)

RACHMANINOFF: Symphonic Dances (see RESPIGHI)

• **RAVEL:** Bolero; Rapsodie Espagnole; Pavane pour une Infante défunte; Ménuet antique. Orchestra du Théâtre National de L'Opéra de Paris, Manuel Rosenthal cond. **Westminster WST 14023 $5.98**

Musical Interest: **Mostly familiar Ravel**
Performance: **Well defined**
Recording: **Excellent**
Stereo Directionality: **Beautifully balanced**
Stereo Depth: **Good**

Mr. Rosenthal is a wise man indeed. He lets the old worn-out Bolero conduct itself, without adding exaggerations of his own, and the result is a splendid success. Cleanly defined all the way through, this Bolero is exciting in terms of its own natural momentum. The "*Pavane*" has sounded much more tender, but never with more detail. The "*Rapsodie*" is treated essentially as a large chamber work, and lacks the dramatic force and sensuality of Munch's treatment with the Boston Symphony. *Ménuet Antique* receives a tasteful reading and is in some ways the best played of the group. A good mixture, well conducted by a man who shows refinement and the good sense not to over-color works that have more than enough tonal pigment to go around. **J. T.**

• **RAVEL:** Daphnis and Chloe—Suite No. 2. **Alborada Del Gracioso; Le Tombeau de Couperin.** Orchestre du Théâtre National de L'Opéra de Paris, Manuel Rosenthal cond. **Westminster WST 14024 $5.98**

Musical Interest: **Ravel's orchestral best**
Performance: **Mixed blessings**
Recording: **Good**
Stereo Directionality: **Excellent balance**
Stereo Depth: **A bit tight**

Where Rosenthal's great care to detail, and his reluctance to over-interpret in most cases is to be lauded, his caution with "*Daphnis*" affords a lack-luster result. Perhaps the most sheerly sensual of all Ravel's orchestral works, this "*Daphnis*" is careful to the point of exasperation. One gets the feeling that Rosenthal is much more comfortable in the tonal dry point of *Le Tombeau de Couperin*. Each section, especially the *Forlane*, is crisply etched. The "*Alborada*" does not have the dramatic force of Reiner's recent RCA Victor release. Rosenthal's smaller scaled reading however generates excitement enough for the generally close-to sonics. "*Daphnis*" is the one major disappointment; all the rest is extremely well done, and Westminister's stereo sound is perfectly proportioned. **J. T.**

• **RESPIGHI:** Feste Romane. **RACHMANINOFF:** Symphonic Dances, Op. 45. London Symphony Orchestra, Sir Eugene Goossens cond. **Monophonic—Everest LPBR 6004 2 12" $7.96; Stereo—Everest SDBR 3004 2 12" $11.96**

Musical Interest: **A variety of beauty**
Performance: **Stunning**
Recording: **WOW!**
Stereo Directionality: **Perfect**
Stereo Depth: **Good**

Everest wisely decides to spread the dynamic wealth of this music over four sides, and not just on the stereo issue, but the monophonic album as well, thus eliminating on both releases the usual distortion on inner grooves. Respighi's boisterous *Feste Romane* has been recorded a number of times, for the music ideally lends itself to hi-fi sound with the oversize percussion involved. In every previous instance the roar that develops to full climax in *Circus Maximus* is so badly overloaded and overcut on other LP's that everything is reduced to a jumble of distorted noise. But in the Everest issue all is clear and *loud*. For the first time I can hear what the basses are doing and they are quite busy. *Roman Festivals* emerges as an exciting score, for the first time performed on records so that you are able to hear what transpires in the orchestra without fuzzy, distorted transients. I only hope that Everest will decide to put the set out in two separate albums in the event the public does not go for the two-record package. The scene between orgies, *October Excursion*, is a marvel of color for bells, mandolin, and strings, evoking a meditative mood of quiet splendor that soon explodes in the overpowering mass of sound of *Epiphany*. There has never been so loud a performance so well engineered, nor conducted with any greater fury (with all due respect to Toscanini).

Rachmaninoff's late orchestral score has been recorded once before by Erich Leinsdorf and the Rochester Philharmonic Orchestra on a fine LP for Columbia. It is

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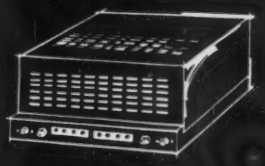
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here outdone on all counts by Goossens and the engineering geniuses at Everest. Interesting music that withal reflects the special Rachmaninoff "color" sense common to all of his orchestral works. It does not rank musically with the Third Symphony, nor *Isle of the Dead*, and it is far below the artistic standards of *Rhapsody On a Theme*, but the work has much that is beautiful, and is worthy of a place in the Rachmaninoff enthusiast's library. The dances offer excellent contrast to the tumult and bawdy sound of *Feste Romane*.

Everything said about the monophonic recording is true of this stereo album too, although the spatial distance is such that basses are not so thrillingly etched and at times there is a breaking down of high registers near the center. The best Everests I've reviewed so far have been the monophonic versions. **J. T.**

● **RIMSKY-KORSAKOV:** Scheherazade—**Symphonic Suite, Op. 35.** Royal Philharmonic Orchestra, Sir Thomas Beecham cond. **Angel S 35505 $5.98**

Musical Interest: **Orchestral color-painting par excellence**
Performance: **Absolute knockout!**
Recording: **Fine**
Stereo Directionality: **Only fair**
Stereo Depth: **Not particularly noticeable**

This is the stereo version of the performance which I raved about in its "mono" release in the July issue. The Beecham reading remains an absolutely thrilling experience, but the stereo characteristics of the recording, while a bit more pronounced than in other Angel stereos, still do not add that much to an already superlative monaural recording. For instance, channel separation is not nearly so pronounced with Angel as with most other companies: Beecham's solo violinist, Steven Staryk (who plays his prominent part with magical effect, incidentally), is almost as prominent on the right channel as he is on the left (and proper) one. As a matter of fact, there's very little difference between the sound of this stereo disc and the sound of the monaural record played through both speakers: if anything, the monophonic seems to have greater depth illusion! **M. B.**

● **RIMSKY-KORSAKOV:** Scheherazade—**Symphonic Suite, Op. 35.** Vienna State Opera Orchestra, Hermann Scherchen cond. **Westminster WST-14003 $5.98**

Musical Interest: **Colorful and evocative**
Performance: **Mannered**
Recording **Good**
Stereo Directionality: **Fine**
Stereo Depth: **Good**

The recorded sound is fine, with rich resonance and a full-bodied solidity. But as a performance Scherchen's is far out-classed by Beecham's (Angel S35505), one of the marvels of the recorded repertoire. If you don't have the latter, get it. **M. B.**

● **ROSSINI-RESPIGHI:** La Boutique Fantasque—**Ballet.** London Philharmonic Orchestra, René Leibowitz Cond. **Urania USD 1004 $5.95**

Musical Interest: **Popular ballet**
Performance: **Insipid**
Recording: **Mediocre**
Stereo Directionality: **Does it matter?**
Stereo Depth: **Fair**

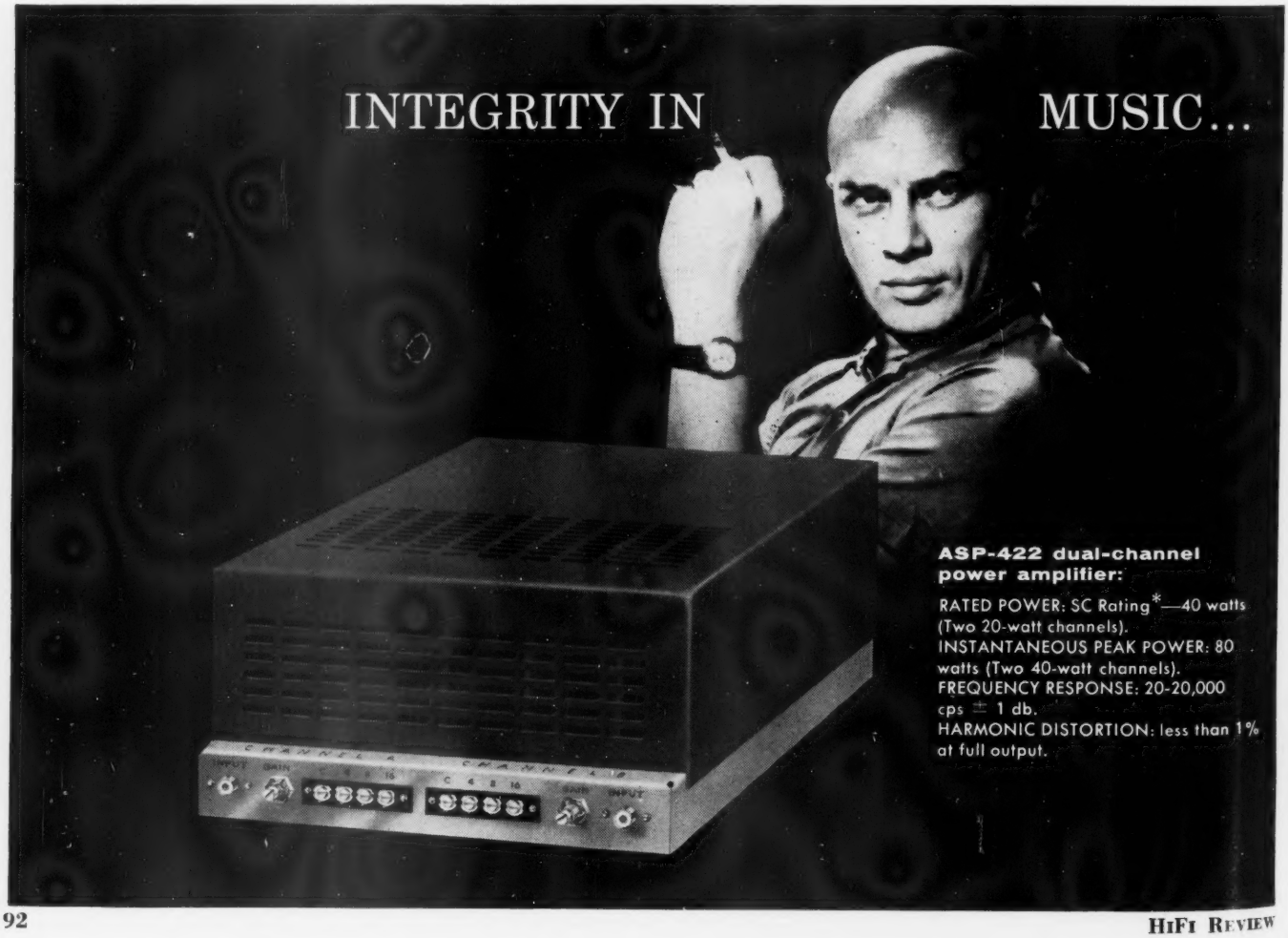
Despite the fact that Nejla Ates is on the spectacular cover of the Urania issue, the sight of this incongruously provocative dancing girl is not enough, unless you intend to frame the cover and hide the record. M. Leibowitz leads the London Philharmonic in a lethargic, completely dull, and totally insipid performance. The players play the notes, but just, and this appealing score never gets off the ground. Even by choreographic standards the pace is too slow. The sound is as mediocre as the performance, and spatiality not well spelled in terms of microphone placement either. Georg Solti and the Israel Philharmonic on the London stereo disc (CS 6005), issued several months ago and reviewed by this writer, is still much the best by all counts. Urania has produced some interesting stereo recordings, but this is not one. **J. T.**

SAINT-SAËNS: Introduction and Rondo Capriccioso; Havanaise (see CHAUSSON)

● **SCHUBERT:** Symphony No. 9 in C Major ("Great"). London Symphony Orchestra, Josef Krips cond. **London CS-6061 $4.98**

Musical Interest: **Sublime**
Performance: **Uneventful**
Recording: **Good**
Stereo Directionality: **OK**
Stereo Depth: **Fine**

Krips recorded this Symphony nearly a decade ago for London with the Amsterdam Concertgebouw Orchestra. That performance was a curiously placid one, with little



real momentum. In these departments things are considerably better in this new version. But still Krips fails to generate the excitement in this work which Szell has demonstrated in his Epic recording. One awaits the stereo release of Szell's recording with eager anticipation.

The London engineers have again favored use with recorded sound of tonal warmth and richness. **M. B.**

• **SCHUMANN:** Frauenliebe und Leben, Op. 42; **BRAHMS:** Gestillte Sehnsucht, Op. 91, No. 1; Geistliches Wiegenlied, Op. 91, No. 2; Zigeunerlieder, Op. 103. Maureen Forrester (contralto) with John Newmark (piano) and Otto Joachim (viola). **Stereo—RCA Victor LSC 2275 $5.98; Monophonic—RCA Victor LM 2275 $4.98**

Musical Interest: **Lieder leaders**
Performance: **Engrossing**
Recording: **Smooth-sounding**
Stereo Directionality: **Left-oriented**
Stereo Depth: **Good**

We may have another Kathleen Ferrier in this youthful Canadian contralto. Certainly her first RCA Victor LP establishes her among the foremost Lieder specialists around. Listening to her recital one is first captivated by the quality of the voice—smooth, even, malleable to a rare degree. The way she negotiates the recurring embellishments in *Er, der Herrlichste von allen* (Schumann, Part II) is consummate vocal art. Then, gradually, comes the awareness of a sensitive yet penetrating musicality. The emotional range in the Schumann is restrained—others have displayed more rapture in *Ich kann's nicht fassen, nicht glauben* and more excitement in *Helft mir Ihr Schwestern*. (In the latter the otherwise fine accompanist fails to make his instrument sparkle.) Likewise, the concluding verses convey a rather more introspective quality than the open bitterness of, say, Lotte Lehmann's wider-ranged dramatic approach. Yet, the songs fall into a well-rounded, impressive totality that vindicates the passing and minor reservations along the way.

More vocal sumptuousness follows in the Brahms "viola songs" (Op. 91, Nos. 1 and 2) in which the instrument-like purity of tones produces an ear-caressing concord with the viola. Finally, in the eight songs from the uninhibited *Zigeunerlieder*, our view of the artist widens with a becoming show of temperament and strong rhythmic sense as well as a more generous display of a luscious low register.

Notes and German text are supplied by RCA Victor—also translations of the Schumann songs. The recorded sound is above reproach, except for occasional echoes in the stereo edition. There is a slightly brighter sound in stereo, but it all emanates from a sound source that unduly favors the left channel. **G. J.**

• **SIBELIUS:** In The Evening; Was It A Dream?; On A Balcony By The Sea; The First Kiss; The Diamond On The March Snow; The Maiden Returned From Her Tryst; Arioso; Spring Flies Fast; Since Then I Have Asked No Further; But There's Still No Bird For Me; Autumn Evening; Black Roses; Sigh, Rushes, Sigh; Come Away, Death. (Sung in Swedish) Kirsten Flagstad, soprano, with the London Symphony Orchestra, Øivin Fjeldstad cond. **London OS 25005 $5.98**

Musical Interest: **Specialized**
Performance: **Unique**
Recording: **Opulent**
Stereo Directionality: **Just right**
Stereo Depth: **Good**

The Sibelius songs bespeak emotional and communicative powers of a very large compass. Those featured in this recital (stemming for the most part from the period 1891-1909) range from simple, folk-inspired melodies to utterances of epic proportions. Only the last three are duplicated in Kim Borg's Sibelius recital (Decca DL9983), which assures for the first time a generous recorded representation of the composer's output of around one hundred songs.

The evocative and elaborately scored orchestral backgrounds blend with the soaring vocal line into what amounts to an exciting exploration of this relatively little known facet of Sibelius. It is a safe guess that, were the guide of a lesser artistic calibre, the trip would not be nearly as rewarding. Flagstad, however, is in astonishing form here, revealing an authority for this repertory that has the inevitable stamp of definitiveness about it. The reproduction is equally triumphant—there is a distinct sensation of being faced with a vast orchestral canvas, with Madame Flagstad standing right between the speakers like a great Nordic goddess, pealing forth those torrential, time-defying tones.

The over-all sound is of Sibelian sumptuousness. Some of the songs, however, require individual adjustments in the treble for best

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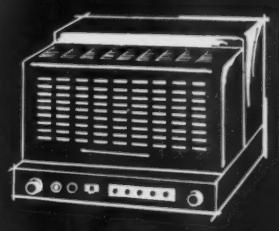
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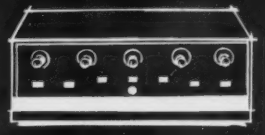
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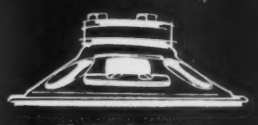
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SIBELIUS: The Swan of Tuonela; Finlandia (see COLLECTIONS)

STRAUSS: Blue Danube (see COLLECTIONS)

● **R. STRAUSS:** Arabella (complete opera). Lisa della Casa (soprano)—Arabella; George London (baritone)—Mandryka; Otto Edelmann (bass-baritone)—Graf Waldner; Hilde Gueden (soprano)—Zdenka; Anton Dermota (tenor)—Matteo & others. Chorus of the Vienna State Opera and The Vienna Philharmonic Orchestra, Georg Solti cond. **London OSA 1404 4 12" $23.92**

Musical Interest: **Mellow Strauss**
Performance: **"Wien, Wien, nur du allein . . ."**
Recording: **Excellent**
Stereo Directionality: **Expert**
Stereo Depth: **Very good**

1926 has long been fixed in my mind as the year which gave us *Turandot*, the last internationally accepted repertory opera. Does the mounting interest in *Arabella*, a product of 1933, indicate that a slight adjustment of dates is in order? Perhaps. At any rate, I know of no likelier contender.

One thing is certain—this spiritual kin of *Der Rosenkavalier* makes its points immeasurably better in this production, which bears the stamp of Viennese authenticity, than in the attractive Metropolitan staging of 1956. The latter, while built around the same leading performers, could hardly hope to ring all the bells. Every moment of this opera exudes the Vienna of 1860—its gaiety, pomposity, rigid social ethics, hypocrisy, pride and posturings. Hofmannsthal, perhaps not the most graceful of writers, was always an astute social observer and Strauss's music gains wings from his words. Edelmann's expert characterization of the penniless aristocrat—with a dialect literally dripping with local flavor—is a good example. On the other hand, come to think of it, this pronounced Viennese quality might actually be one of the obstacles standing in the way of the work's universal acceptance. This would be a pity! But such is *Arabella*, and we must remember the parting words which ring down the final curtain: "*Nimm mich wie ich bin*" ("Take me as I am")!

Let it be said that the opera is very easy to take in this resplendent performance. The July, '58 issue of this magazine already distributed well-earned praise to the conductor and all principals. The singers, by the way, are as ideally cast as if they had been hand-picked by a Stanislavsky. My only reservation concerns George London: for the versatile and subtle artist we know him to be he brings excessive vocal vehemence to an otherwise dynamic portrayal.

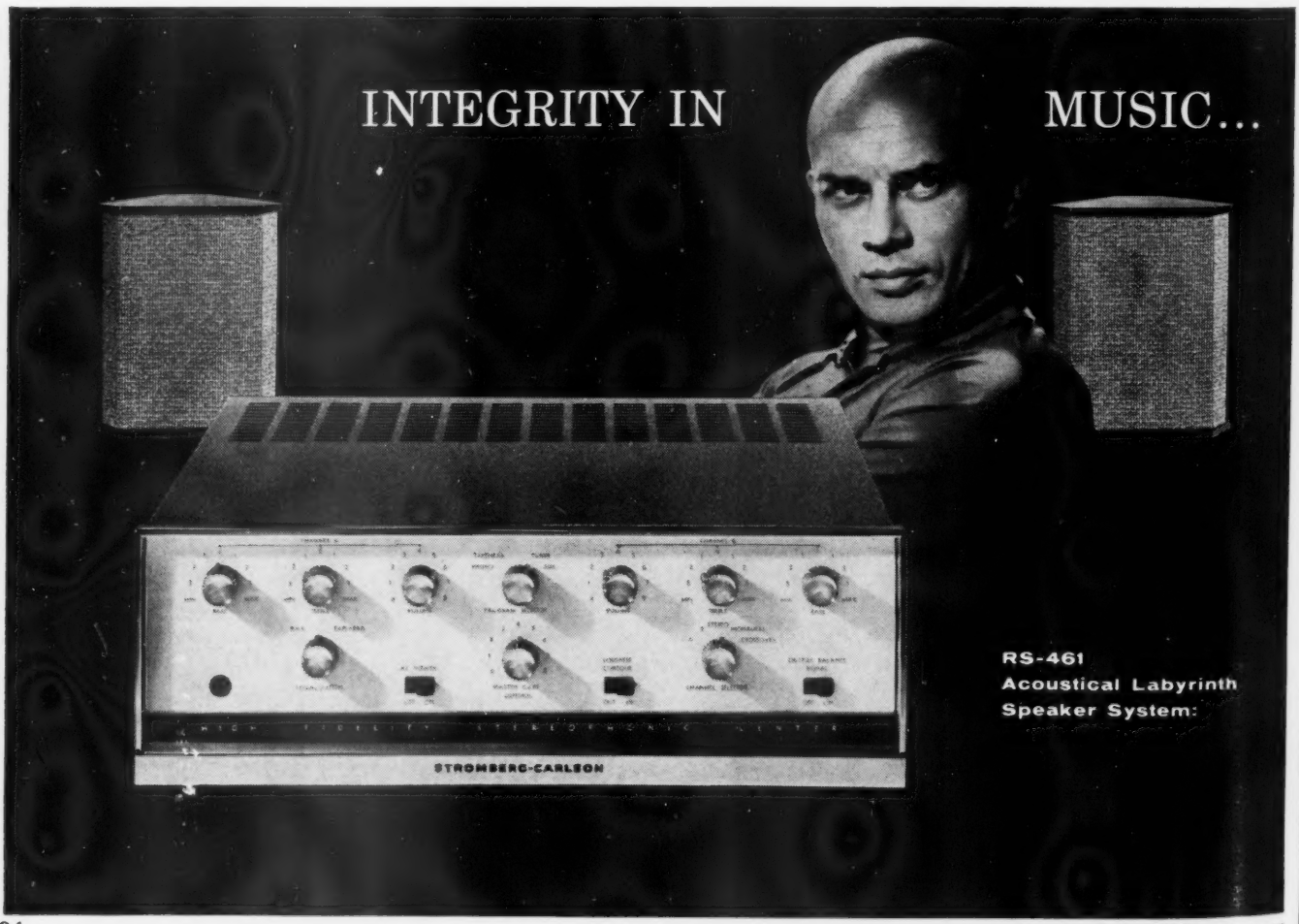
The stereo sound is admirably balanced; directionality is not over-emphasized. **G. J.**

● **STRAVINSKY:** Apollon Musagète—Ballet; **Renard.** Suisse Romande Orchestra, Ernest Ansermet cond. Michel Senechal (tenor), Hugues Cuénod (tenor), Heinz Rehfuss (baritone), Xavier Depraz (bass), István Arato (cymbalom). **London CS 6034 $4.98**

Musical Interest: **Renard is super**
Performance: **Razor sharp**
Recording: **Top drawer**
Stereo Directionality: **Perfect balance**
Stereo Depth: **Good resonant sound**

Renard was composed because a princess asked Stravinsky to write something suitable for her drawing room in Paris, and since the composer had been reading Russian folk-lore, he suggested a subject connected with these tales. The Swiss author, Ramuz, translated Stravinsky's text into colloquial French, and the Diaghilev Company performed it for the first time in the early summer of 1922. The conductor was Ansermet. The result was a gem. A masterpiece of Aesopian barnyard burlesque, an ice-clear score showing some of the influence of *Petrouchka*, *Renard* emerges on this new London stereo disc as a real treasure. Its luster is somewhat tarnished by the fact that there is no text! Better to have restricted the jacket notes, and to have included not only text but stage directions, too. All the soloists are in admirable form, and microphoning makes for superb vocal-orchestral articulation.

Apollon Musagète came to being about five years after *Renard*, on commission from the late Mrs. Elizabeth Sprague Coolidge, and was given its premiere in Washington in April 1927. For string orchestra only, the ballet lasts about 30 minutes and could be called an aural counterpart to Picasso's "Classic Period" drawings. Stravinsky's use of the string bodies displays his penchant for clean lines, and



the score is beautifully played by the Swiss ensemble. An outstanding disc, a must for Stravinsky collectors. **J. T.**

● **STRAVINSKY:** Concerto For Piano and Wind Instruments; Capriccio for Piano and Orchestra. Nikita Magaloff with the Suisse Romande, Ernest Ansermet cond. **London CS 6035 $4.98**

Musical Interest: **Try it, students!**
Performance: **Crisp, interesting**
Recording: **Sensation**
Stereo Directionality: **Solo on right**
Stereo Depth: **Good**

These middle period Stravinsky works were written in the '20's, and there is some reason to believe the influence of American jazz had something to do with their creation. The scoring is clear-cut to the point of making the soloist's role agonizingly lonely.

And although the Concerto for Wind Instruments calls for a fair sized ensemble augmented by timpani and contra-bass, the sound as such never becomes very large. Elaborate counterpoint, fascinating changes of rhythm, percussive dissonances, and richly conceived syncopation are the prime points of interest.

The Capriccio, which followed five years later is an episodic work, full of invention, and calling for much of the same virtuoso control on the part of soloist and orchestra.

Ansermet and the Suisse Romande group play with the perfection one is accustomed to in their Stravinsky readings while Magaloff carries off the strenuous requirements with a steely attack and sharp rhythmic sense. An issue for piano buffs and Stravinsky fanatics. Technically, another magnificent triumph for London. **J. T.**

● **TURINA:** Sinfonia Sevillana. **FALLA:** The Three-Cornered Hat—Dances. Orquesta Nacional De España, Ataulfo Argenta cond. **London CS 6050 $4.98**

Musical Interest: **The Turina is a charmer**
Performance: **Matchless for this music**
Recording: **Tops in every way**
Stereo Directionality: **Just right balance**
Stereo Depth: **Just right**

The little known Turina *"Sinfonia"* is a gem of nationalistic descriptive composition, every nuance, every note, every bar strongly flavored of Spain, and Argenta serves it up with polish and glitter. The most surprising thing is that the National Orchestra of Spain sounds as disciplined as any of the more experienced orchestras of Europe. The principal English horn will captivate you with its delectable melody in the second section, *By the River Guadalquivir.* This movement is perhaps the best of them all, and certainly Turina shows here a remarkable mastery of orchestral technique. It is too bad that such a little masterpiece is not given oftener in our concert halls.

The dance scenes from *The Three-Cornered Hat* are turned out with such finesse it makes me wonder that London failed to do the entire score with Argenta. A quick comparison with the Ansermet monophonic release of the complete work (London LL 598) reveals one great difference between the two . . . Argenta manages to exact a decidedly more sensual tone from his orchestra. In many ways this version—though incomplete—is *the* choice. **J. T.**

● **VAUGHAN WILLIAMS:** Symphony No. 9 in E Minor. London Philharmonic Orchestra, Sir Adrian Boult cond.

Stereo—Everest SDBR 3006 $5.98
Monophonic—Everest LPBR 6006 $3.98

Musical Interest: **V. W.'s Swan song**
Performance: **Great**
Recording: **Stunning**
Stereo Directionality: **Classic seating**
Stereo Depth: **Just Right**

If the sentimental music lover expects that Ralph Vaughan Williams's final symphony, the Ninth in E Minor, will stand forth as the climax of a life filled with musical achievement, and will be considered by all as *the* greatest score left by the English master, then the assumption is subject to considerable argument. Symphony No. 9 is a larger work than the Eighth, which just preceded it, but the same spirit seems to prevail in both scores. One gets the definite opinion that for Vaughan Williams the struggle to realize artistic creation was a thing of joy, an adventure, even to the last. There are times of great dignity in the E Minor, but most of the time the master seems to be looking back, for he has nothing new to say musically so far as formal innovation is concerned. The E Minor is a very pleasant, lovely score in the usual four movements.

Some of the music will remind you of *Sinfonia Antartica.* There are even suggestions of the *London* Symphony, and

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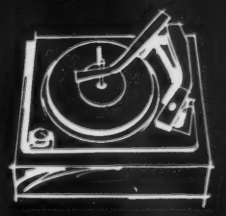
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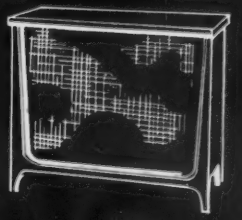
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there is a delightful scherzo. The staunch dignity and the strength typical of Vaughan Williams' music is revealed more fully in the opening and closing movements. He takes delight throughout in musical architecture as manifested in rich thematic development and invention. A flügelhorn (related to the trumpet), long banished to the brass band, and three saxophones are added to the normal symphonic instrumentation. Vaughan Williams admonishes the flügelhorn to "sit up and play straight," and in his very humorous notes he tells the trio of saxes to behave except for one episode in the scherzo, where they should become like "demented cats."

In both its grave and gay moments this last symphony truly reflects the character of its creator, who possessed the rare gift of humility, and who has never composed a note in sham in all his long eventful life. The recording is magnificently engineered in both "mono" and stereo format. At the beginning Sir Adrian Boult tells us that the 85-year-old composer had died just a few hours before he was to attend the recording session. **J. T.**

● **VERDI:** La Forza del Destino (complete opera). Renata Tebaldi (soprano)—Leonora; Mario del Monaco (tenor)—Don Alvaro; Ettore Bastianini (baritone)—Don Carlo; Cesare Siepi (bass)—Padre Guardiano; Fernando Corena (bass)—Fra Melitone; Giulietta Simionato (mezzo-soprano)—Preziosilla & others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Francesco Molinari-Pradelli cond. **London OSA 1405 4 12" $23.92**

Musical Interest: **High**
Performance: **Tops**
Recording: **Excellent**
Stereo Directionality: **Not stressed**
Stereo Depth: **Fine**

That the London "*Forza*" tops all its rivals was already established in early 1956 when the monophonic version first appeared. It is one of the finest, best balanced recorded operas, where every member of the impressive cast performs at peak level with results that would do credit to any "golden age." The sound, too, is on a par with London's best efforts. Even those instances where the singers are favored perhaps too prominently (and there are a few) occur at times when orchestral participation plays a secondary role. Whenever Verdi calls for telling orchestral comments of interjections, the balances are what they ought to be.

Stereo's advantages are best noted during the Inn Scene (Side 2). The individual strands of the multi-voiced prayer stand out in a way that has probably never been approximated on records. Elsewhere the positive contributions of stereo are less obvious in view of the spaciousness of sound offered in the monophonic edition. **G. J.**

COLLECTIONS

● **STOKOWSKI — LANDMARKS OF A DISTINGUISHED CAREER — Bach:** Toccata and Fugue in D Minor; **Debussy:** Clair de Lune; Afternoon of a Faun; **J. Strauss:** Blue Danube—Waltz; **Sibelius:** The Swan of Tuonela; Finlandia. Leopold Stokowski cond. his Symphony Orchestra. **Capitol SP 8399 $5.98**

Musical Interest: **Varied**
Performance: **Stokowskian**
Recording: **Stokowskian**
Stereo Directionality: **Classic set-up**
Stereo Depth: **Shallow**

Mr. Stokowski has recorded on this new Capitol stereo release a collection of those works closely associated with the spectacular successes of his Philadelphia Orchestra days. Whether you agree with his taste or not, there it no denying his enormous influence on the American musical scene. Together with Toscanini he has lured more millions to a love of symphonic fare with his justly famous recordings—beginning back in 1927! One of the most startling innovations he introduced to the art of orchestral sound production was the method of non-unison bowing. This makes for magnificent coloration in Tchaikovsky, Moussorgsky, Sibelius; raises hob with Mozart, Haydn, and Beethoven. But no matter what orchestra Stokowski conducts, he must, of course, exert his will, and the result is very much the same kind of sound that he made with the Philadelphia in his great days. Best things on this recording are *The Swan of Tuonela*, *Afternoon of a Faun*, and *Claire de Lune*. But the *Blue Danube* is just *too* colorful and his old favorite the Toccata and Fugue in D Minor is simply overdone in this latest version. The original transcription of this marvelous work—as he played it 25 years ago—is hair-raising. This is dull, and full of empty tricks. The recording as such is very well engineered. **J. T.**

● **THE ART OF SONG—Sarti:** Lungi dal caro bene; **Stradella:** A Porfiria Vecchiarella; **Handel:** Né men con l'ombre; **Scarlatti:** Cara e dolce; Le Violette; Caldo Sangue; Chi vuole innamorarsi; **Schubert:** Der Jüngling an der Quelle; Nacht und Träume; Der Musensohn; **Schumann:** Dein Angesicht; An den Sonnenschein; Du bist wie eine Blume; **Pizzetti:** I Pastori. Cesare Valletti (tenor) with Leo Taubman (piano).

Stereo—RCA Victor LSC 2280 $5.98
Monophonic—RCA Victor LM 2280 $4.98

Musical Interest: **Unusual variety**
Performance: **Unusual versatility**
Recording: **Bright but echoey**
Stereo Directionality: **Not noted; not needed**
Stereo Depth: **Good**

Operatic tenors are seldom masters of "the art of song"—the only Italian example of that rare species that comes to mind is Tito Schipa. In all fairness, however, one must look at the other side of the coin. How many outstanding interpreters of Schubert, Schumann or Wolf could match their achievement with comparable idiomatic skill in Bellini, Verdi or Puccini?

Praise be for Valletti, in any case. The elegance of phrasing, purity of tone and clarity of diction which have always characterized his operatic interpretations are here placed at the service of the *Lied* and the results are very gratifying. The operatic influence is evident—Valletti brings to the dramatic nuances a freer, more uninhibited approach than do singers schooled solely or primarily in a more intimately communicative style. But everything is done in flawless taste—the ringing fervor imparted to *Der Jüngling an der Quelle* is a typical example.

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not only songs but also classic arias. Valletti responds to the teasing grace of *Le Violette*, the jovial humor of *Chi vuole innamorarsi*, the long, reposeful phrases of *Lungi dal caro bene* and the heroic declamation of *Caldo Sangue* with equal aptness, and very much holds his own against the standards of Tito Schipa and Ezio Pinza, who have given us cherished interpretations in this repertory. Pizzetti's *I Pastori*, a narrative monologue of post-romantic inspiration, adds further variety to the interesting program.

I can think of no reason why the stereo version should be recommended over the equally excellent monophonic one, particularly since the grooves contain some intruding echoes which appear ever more noticeable in stereo. On the other hand, my review copy of LM 2280 had a sticky groove in the conclusion of *Chi vuole innamorarsi*.

The liner notes are rather sketchy. Inclusion of full texts would be more helpful. **G. J.**

• **MOZART:** Fantasia in F Minor (K. 608); **FRANCK:** "Pièce Heroïque"; **MENDELSSOHN:** Organ Sonata No. 3 in A Major, Op. 65; **RINCK:** Rondo for Flute Stop; **WIDOR:** Choral from Symphonie Romane. John A. Davis, Jr. (Organ of the Cadet Chapel, West Point).

Stereophonic—Vox ST-VX 25.800 $5.95
Monophonic—Vox VX 25.800 $4.98

Musical Interest: **Staples of organ literature**
Performance: **Good**
Recording: **Both excellent**
Stereo Directionality: **Minimal**
Stereo Depth: **Good**

Repeated comparisons reveal the advantage of the stereo version over the monophonic disc not so much in an increased sense of directionality, but rather, in an over-all increase in sonic richness.

These are capable performances, indeed, and the organ, with its tremendous sounds, is well suited to the music chosen. Needless to say, this is a full, modern instrument that in no way suggests the Baroque organ. In fact, most of the music displays the gigantic resources of the West Point instrument. Not recommended for quiet, late night listening. **D. R.**

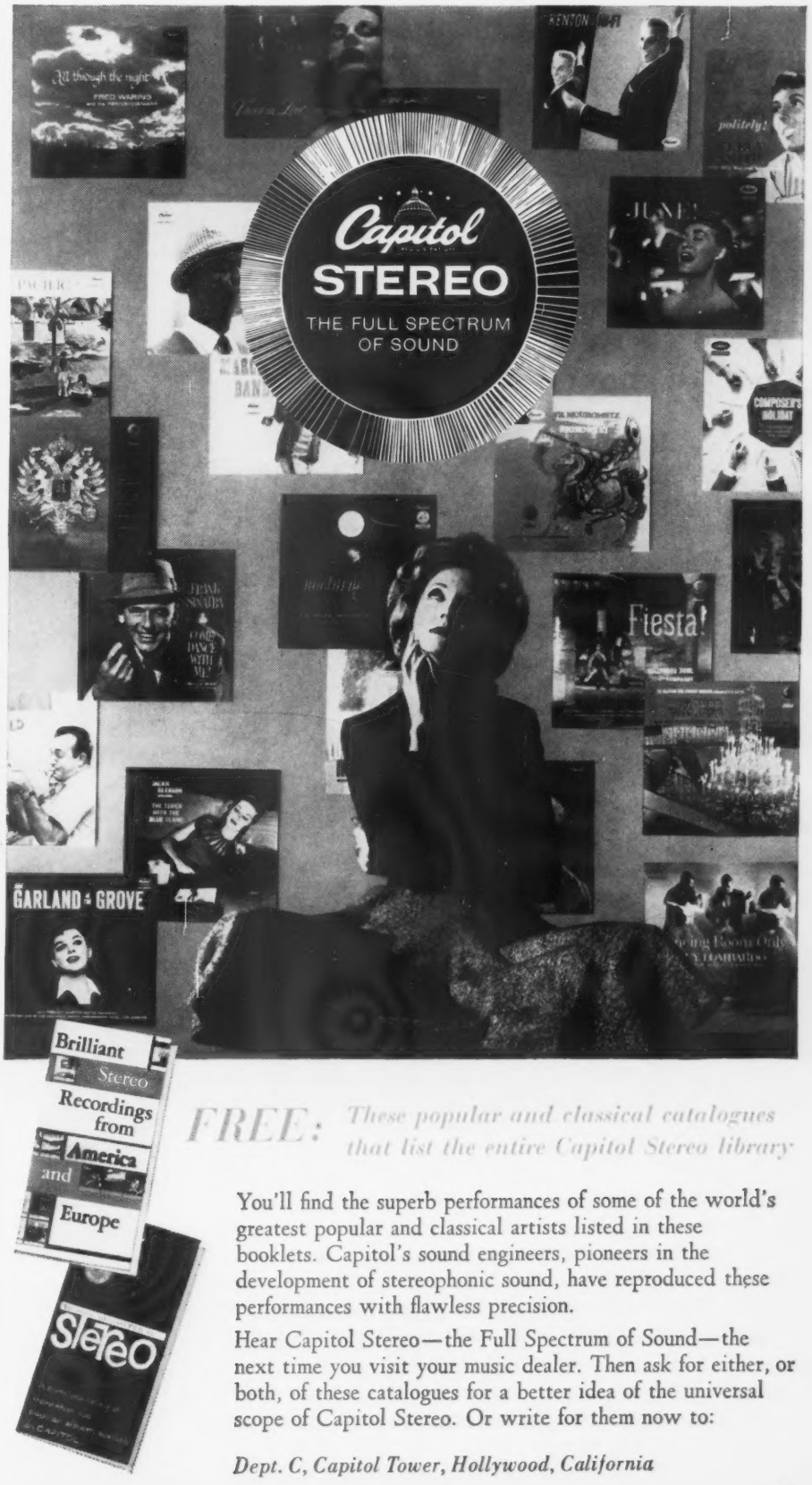
• **ENCORE!—Wolf-Ferrari:** The Secret of Suzanne—Overture; **Bach:** Air from Suite No. 3 in D; **Walton:** Facade—Suite; **Granados:** Goyescas—Intermezzo; **Beethoven:** Turkish March from The Ruins of Athens; **Liadov:** The Enchanted Lake; **Mourant:** Valley of the Moon. New York Philharmonic. Andre Kostelantz cond. **Columbia CS 8008 $5.98**

Musical Interest: **Varied but consistent**
Performances: **Uniformly fine**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **Excellent**

This is another stereo release of a group of performances which a short time ago were issued monophonically. Kostelanetz provides the proper vein for them all and the performances have fine style and the proper light touch, with the music from *Façade* being especially well done. The stereo recording is clean, well-balanced and natural-sounding, with good channel separation and real feeling of depth. **M. B.**

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BEST OF THE MONTH

- Mercury's latest deluxe ballet package is a first complete recording of Delibes's **Sylvia.** — "We have . . . the deft and loving direction of Anatole Fistoulari . . . some of the most beautiful wind playing on any record." (see below)
- Angel's unpredictable and brilliant Constantin Sylvestri achieves a triumph with Dvořák's **Fourth Symphony and Carnaval Overture.** — "Silvestri feels a deep love for the work and communicates it sensitively. . . . In the **Carnaval** . . . a reading full of fire, dash, and brilliance." (see p. 100)
- RCA Victor's **Schumann-Brahms Recital** reveals Canadian contralto Maureen Forrester as an artist of major stature. — "one is . . . captivated by the quality of the voice . . . the sensitive yet penetrating musicality." (see p. 93)

ALBINONI: Concerto No. 9 (see COLLECTIONS)

BASSANI: Canzone amorose (see COLLECTIONS)

● **BEETHOVEN:** Piano Concerto No. 5 in E Flat, Op. 73 ("Emperor"). Eugene Istomin with the Philadelphia Orchestra, Eugene Ormandy cond. **Columbia ML-5318 $4.98**

Musical Interest: **Exalted**
Performance: **Good**
Recording: **The big sound**

Istomin is here given his most important recording assignment to date. He carries it off with distinction on the whole. This "*Emperor*" may not be as boldly conceived as that of Serkin or Rubinstein, but within a smaller framework it is a valid statement of the music. He articulates with fingers of steel—perhaps a little too much so in the last movement cadenza; but he also communicates much of the strength and humanity in Beethoven's music.

The recording is clean and well-balanced; a special nod of thanks to the engineers for so clearly setting forth the wonderful duet between the solo piano and the timpani near the end of the work. I have never heard this section better handled.

M. B.

● **BEETHOVEN:** Overtures—Fidelio; Leonore No. 3; Coriolan; Prometheus; Egmont. Berlin Philharmonic Orchestra, Rudolf Kempe cond. **Capitol-EMI G-7140 $4.98**

Musical Interest: **Lofty**
Performance: **Slow but strong**
Recording: **Good**

Kempe prefers his tempo on the deliberate side throughout these works. In *Coriolan* and *Egmont* they verge on the stodgy, robbing the music of its cumulative power and motion. Kempe very nicely communicates the solid and dynamic values of the other three overtures. In *Leonore* No. 3 he and the engineers have contrived a genuine feeling of distance for the famous off-stage trumpet flourishes.

Full and resonant recorded sound. **M. B.**

● **BEETHOVEN:** Symphonies—No. 7 in A Major, Op. 92; No. 8 in F Major, Op. 93. London Symphony Orchestra, Edouard van Remoortel cond. **Vox PL 10,970 $4.98**

Musical Interest: **Supreme**
Performances: **Excellent Eighth, satisfactory Seventh**
Recording: **Good**

Vox has made a specialty of longer long-playing records. Previously the Seventh has generally occupied a disc all to itself. To have both the Seventh and the Eighth on a single disc represents really outstanding value.

Remoortel's is a Seventh of driving energy. Greater rhythmic articulation, especially in the first movement, would have made this performance outstanding. It is the bonus of the Eighth, however, which lends the disc its real distinction. Remoortel eases up on the reins a bit and gets relaxed yet crisp playing full of the humor and sharp contrasts which punctuate the music. Internal orchestral balances are carefully adjusted and the prominent inner woodwind voices are all given their just due—especially the all important bassoon part. This, in short, is one of the best Eighths available. Recorded sound for both symphonies is good. **M. B.**

● **BOCCHERINI:** Quintets—D Minor, Op. 25, No. 1; C Major, Op 25 No. 3; Largo Cantabile in D Major; from Quintet in A Major, Op. 29, No. 6; Andante con moto from Quintet in C Major, Op. 42; D Major, Op. 18, No. 5; Andante Sostenuto, Op. 13, No. 2; Minuet, Op. 28, No. 2; D Major, Op. 40, No. 2; Minuet, Op. 50. Quintetto Boccherini. **Angel 45010/11 2 12" $3.98 each**

Musical Interest: **Unknown but lovely works**
Performance: **Polished**
Recording: **Good**

Another storehouse of little-known works is being revealed in this admirable series of recordings. Of these two discs, 45010 contains the more interesting music. Op. 40 contains a charming Fandango movement, while the Op. 18 quintet is outstanding for its exquisite slow movement.

All the performances are devoted and beautifully molded, as well as technically secure. Special mention should be made of the attention given to details in the slow movement of the Op. 18.

While the recordings are spacious and clear, they could do with a little more bass.

D. R.

● **DELIBES:** Sylvia (complete ballet). London Symphony Orchestra, Anatole Fistoulari cond. **Mercury OL 2-106 2 12" $7.96**

Musical Interest: **Great classic ballet**
Performance: **Sensitive, devoted**
Recording: **Superlative**

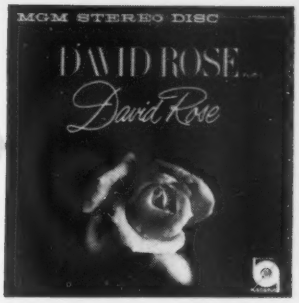
Mercury with this album has issued its eighth complete ballet, and has by now established clear superiority for large-scale recorded albums of this art. It well may be years before any major company can approximate in size, scope, and artistic endeavor, the triumph that Mercury has achieved with *Nutcracker*, *Swan Lake*, *Sleeping Beauty*, *Coppélia*, and now this new *Sylvia*. Instead of Dorati and the Minneapolis players, we have the London Symphony Orchestra, with its exquisite winds, and the deft and loving direction of Anatole Fistoulari. The latter does not bring to the album the awesome power and crisp discipline that typifies all of the Dorati extravaganzas, but he does reveal deep sensitivity, and retains a cleanly articulated *classic* touch for *Sylvia*, never slipping into heavily romanticized treatment. This results in some of the most beautiful unison wind playing on any record, and many moments of glistening beauty from the light texture of the London's string bodies. The balance is exactly right. The recording was made in the Watford Town Hall outside London, and acoustically it makes for a warmer, broader sound than the ballets made with Dorati at Northrop Memorial Auditorium in Minneapolis.

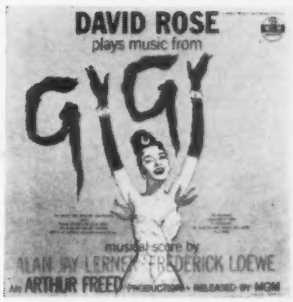
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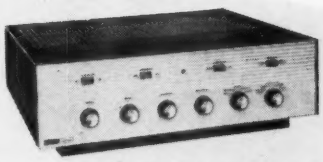
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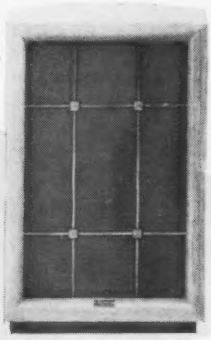
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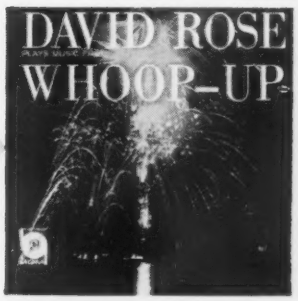
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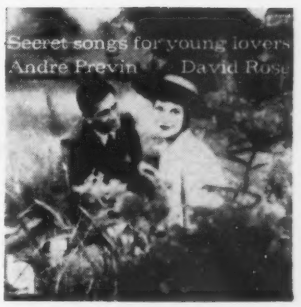


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The gay and sparkling, colorful and inimitable melodies of David Rose are obviously best-played by David Rose. The melodic, romantic music of America's favorite purveyor of mood magic as played by the maestro and his orchestra may be heard in M-G-M Records new album "David Rose plays David Rose". But evocative as the talent of the composer-conductor might be, sensitive as his strings undoubtedly are, there remains a third dimension to be considered for complete listening pleasure. Proud to present David Rose and his Orchestra in new albums for hi-fi aficionados, M-G-M Records respectfully suggests that the excitement is enhanced on the proper reproducing equipment. Until you have heard David Rose in rounded stereo sound, you just haven't heard David Rose. So we suggest the Rek-O-Kut Stereo Turntable and Arm, with Electro-Voice Speakers and Harmon-Kardon Stereo Amplifier. Sound engineers (those perfectionists!) who have surveyed the new-sound systems believe there is nothing better than the best. And that means component High Fidelity . . . for the best performance from any M-G-M Stereo Record. And particularly when you play David Rose . . . you'll see and hear that "a Rose is a Rose is a Rose!"





Fistoulari makes the most of a graceful score, where even moments of pathos and tragedy are only passing shadows. *Crescendi* are somewhat hollow-sounding and the percussion section seems as if it is too far at one end of the hall. In full orchestral *fff*, there is some slight smearing and a tendency to hardness of tone. But these are small faults, more in engineering that is for the most part, microphone-perfect. The strings do *not* have the characteristic steel thin sound that seems to crop up on many Mercury discs. If you have the other complete Mercury ballets, you'll want to add this one for musical perfection. **J. T.**

● **DVOŘÁK:** Symphony No. 4 in G Maior, Op. 88; Carnaval Overture, Op. 92. London Philharmonic Orchestra, Constantin Silvestri cond. **Angel 35622 $4.98**

Musical Interest: **Top notch**
Performance: **Wonderful**
Recording: **Good**

Rather an enigma, this Silvestri. After highly erratic recordings of the last three Tchaikovsky Symphonies, we now have from his hand the Fourth and "*New World*" Symphonies of Dvořák in hard-to-beat per-



formances. This reading of the Fourth abounds in subtleties of nuance and shading. Silvestri obviously feels a deep love for the work and communicates it sensitively and convincingly. His handling of the third movement—that meltingly Bohemian *Allegretto grazioso*—is a model of grace and simplicity. This recording now moves to the top of the list as my preferred rendition of this captivating symphony.

In the *Carnaval* Overture Silvestri pulls out all the stops and gives us a reading full of fire, dash, and brilliance.

Recorded sound is excellent, with many details of scoring coming through more clearly than in any competitive issue. **M. B.**

● **HAYDN:** Symphonies No. 99 in E-flat; No. 100 in G Major ("Military"). Philadelphia Orchestra, Eugene Ormandy cond. **Columbia ML 5316 $3.98**

Musical Interest: **Not to be questioned**
Performance: **Thoroughly satisfying**
Recording: **Excellent**

A thoroughly delightful disc. Both conductor and orchestra play with obvious relish, and they have been splendidly abetted by the engineers. Mr. Ormandy's way with these Haydn symphonies is to play them with plenty of verve. Thus, the unusual second movement of the *Military* symphony, with its percussion instruments, is kept moving, as is the opening movement, with its lively tempo. This approach is particularly in evidence in the minuet movements of both works, which avoid any suggestion of stodginess.

From the standpoint of both performance and recording, this disc is highly recommended. **D. R.**

Technique isn't everything!

● **KRENEK:** Sestina for Voice and Instrumental Ensemble. Bethany Beardslee, soprano, with instrumental ensemble conducted by the composer. **Lamentatio Jeremiae Prophetae Op. 93.** Choir of the State School for Church Music in Dresden, Prof. Martin Flämig, director. **Epic LC 3509 $3.98**

Musical Interest: **Special, but substantial**
Performance: **Elegant**
Recording: **Fine**

These two works by the distinguished Austrian-American composer, Ernest Krenek, are both "12-tone" but they are very different in content. Krenek, one of the last surviving members of the pre-war 12-toners, has not blazed any fresh trails of his own. But he has consistently applied the developing techniques of the twentieth century with skill and awareness.

The open-minded listener would be advised not to be put off by the elaborate program notes in which Krenek discusses the tricks of composition and text setting which have absorbed him in these pieces. Like descriptions of key sequences in a Beethoven symphony, they only give the bare facts of the composer's procedures. This is not analysis, only description. It is not very revealing even to the musician and it quite needlessly scares off the lay listener.

The best way to absorb this music is to ignore the jargon and concentrate on the sounds. It will be obvious right away that these are two very different pieces of music.

The "Sestina" will probably be more unfamiliar in style to most people and, for that reason, more forbidding. Krenek has followed here the music of the European "post-Webern" school—the exponents of the pointillist style. If nothing else, it demonstrates the composer's ability to remain youthful and keep abreast of the latest currents.

The music is a good sample of what is being done today in central Europe and it is a particularly fine starting point for neophytes in this esoteric field since it is (1) attractive in sound (2) not overbearing in spite of the pretentious text (3) skillfully written (4) excellently performed.

The instrumental ensemble includes such odd instruments as the vibraphone, marimba, guitar and assorted percussion, which contribute to a delicate and fragile texture. Most striking of all is the vocal achievement of Miss Beardslee, which is alone worth the "price of admission." Her technique and voice quality are simply stunning. This young lady may well be this country's most authoritative interpreter of contemporary vocal music.

The *Lamentio Jeremiae Prophetae* is quite another story. A precursor of the recently premiered Stravinsky *Threni* in its choice of text and in certain technical details, it is not at all forbidding in sound. Its relaxed use of 12-tone schemes enables the composer to work out comparatively familiar choral textures. While the "Sestina" is to some extent caught up in its own technique, Krenek has, in this earlier work, bent technique to fit his own expressive ends. The result is a work of some length, but of genuine if austere beauty.

It should be noted that the excellent choir of men's and boys' voices is from East Germany. The fact that they do such a good job is another indication of the relatively traditional layout of the work. Still, it's quite an achievement from an area where "modern" and, most particularly 12-tone, music is supposed to be rarely heard and performed.

One of the most interesting aspects of this record comes from the pairing of two dissimilar works by the same composer. They clearly demonstrate how little the "12-tone" maneuvers have to do with the kind of music being written. Composing with 12 tones is a procedure which will not give any particular results or styles any more than writing in a succession of keys will produce music that sounds like Beethoven. Both methods can lend coherence to a piece of music, a coherence which will make itself felt in time if the music is good enough. But both can be put to so many different uses that it is obvious that the basic essentials of style, personality, and communication are to be found elsewhere.

—Eric Salzman

● **LASSUS:** Secular & Religious Choral Works—Il grave de l'eta; Matona mia cara; Occhi piangete; Ardi, si, ma non t'amo; Echo Song; Audite nova; Ich weiss mir ein Maidlein; Baur, Baur; Je l'aime bien; La nuict froide et sombre; Gallons qui par terre; Von Morgens frueh mit Gottes Lob; Selig ist, der auf Gott sein Hoffnung setzet; Wie lang, O Gott, in meiner Not; Timor et tremor; Tristis est anima mea; Gustate et videte. Swabian and Grischkat Chorales, Hans Grischkat cond. **Vox DL 380 $4.98**

Musical Interest: **16th Century gems**
Performance: **Good and bad**
Recording: **Outstandingly good**

Despite the value, both musically and historically, of the works recorded here, enthusiasm must, unfortunately, be tempered because of the uneven quality of the performances. True, the popular "*Echo Song*" has vitality and a nice forward drive; the singers are quite responsive to the interpretive demands of the conductor, and the style is generally apposite. However, the amateurish quality of the voices is apparent in such works as *Occhi piangete* and *La nuict froide et sombre*. Moreover, *Je l'aime bien* suffers from faulty intonation, while the popular *Matona mia cara* is done with a heavy hand and without much imagination. The sacred works in general fare better.

The recording, however, is outstanding for its fidelity and clarity. Too bad that the performances are not better. **D. R.**

● **LASSUS:** St. Matthew Passion Friederike Sailer (soprano), Margarete Bence (alto),

Naan Foeld (tenor), August Messthaler (bass) with Swabian Chorale, Hans Grischkat cond. **Vox DL 400 $4.98**

Musical Interest: **See below**
Performance: **Exquisite**
Recording: **Ideal**

First, let it be said that it would be difficult to imagine a finer performance of this music than the one on this disc. The solo voices are all excellent, and the chorus sounds fine. So does the conducting. The recording, also, would be difficult to improve.

But it must also be said that the contributions of the solo group and the chorus—as beautifully as they are written and as exquisitely as they are performed, are so infrequent and brief as to be hardly more than "teasers." Lassus has allotted the overwhelming portion of this work to an unaccompanied tenor—and to an unaccompanied bass. For the better part of an hour, therefore, one hears the story chanted in Latin, by the tenor, whose music is too much limited to the repetition of a *single* phrase!

For the listener to whom the religious aspect is most important, these objections will not apply, since the text is sung with utmost clarity (aside from the German habit of pronouncing the Latin word "qui" as "kvee") and the jacket contains both the Latin text and the English translation. As a purely *musical* experience, however, this listener must frankly admit that he found the work so downright boring that it was only his sense of duty as a reviewer that enabled him—nay, *forced* him to listen to the entire work. This, incidentally, from one who is devoted to early music.

This report is not made without mixed feelings. After all, Vox and the performers have taken it upon themselves to make available to us an all-but-unknown work, and they have accomplished their task superbly. If the result sounds like the sort of thing that interests you, then please investigate this disc, despite the personal opinions expressed here. **D. R.**

• **MAHLER:** Das Lied von der Erde. Grace Hoffmann (contralto), Helmut Melchert (tenor), with Symphony Orchestra of the Southwest German Radio, Baden-Baden, Hans Rosbaud, cond. **Vox PL 10,910 $4.98**

Musical Interest: **Very high**
Performance: **Good—with reservations**
Recording: **Excellent**

This is the richest-sounding *Das Lied von der Erde* on records, and the only version confined to two LP sides (almost 63 minutes of music)—substantial considerations in any case. Happily, the artistic accomplishment is also very attractive. Rosbaud is a knowing and sure-handed conductor, whose only evident weakness is to overpower his soloists with bursting revelries of orchestral sound. (This is particularly noticeable in the second movement.) Bruno Walter, whose approach was altogether more reposeful, never lost sight of this vital balance in his now classic recording with Ferrier, Patzak and the Vienna Philharmonic (London A-4212). On the other hand, the orchestral interlude of *Abschied* (last movement) is tremendously exciting in the Rosbaud treatment, more so than any competitive version known to me—yet who would presume to question Walter's authority in *his* interpretation?

Both soloists are commendably musical but seldom inspiring or vocally distinguished. Grace Hoffmann is a young American of growing international stature, who, with more experience, will doubtless succeed in turning her attractive voice into a more responsive and expressive instrument. Melchert's tones are powerful in a very unsubtle way—he falls considerably short of what Patzak achieved in this music with a voice of straining range and limited power but with the insight and resources of a seasoned veteran. **G. J.**

• **MAHLER:** Symphony No. 1 in D Major. London Philharmonic Orchestra, Sir Adrian Boult cond. **Everest LPBR-6005 $3.98**

Musical Interest: **Great score!**
Performance: **Exceptional**
Recording: **Super**

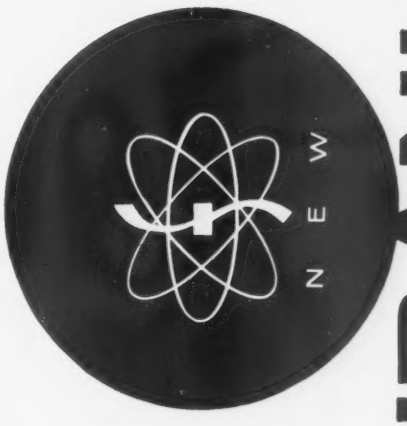
The importance of engineering for an outstanding record is amply proved here. Comparison of this Boult version to competitors puts Everest technically far, far ahead. Interpretation is another matter, but happily in this department Sir Adrian (who has sadly disappointed this reviewer on other labels) turns in a sensitive performance. He does not scale the heights achieved by Bruno Walter on the historic Columbia release of several years ago (SL-



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218), nor does he quite match the furious passion of Kletzki's finale on Angel (35180) with the Israel Philharmonic. But so far as detail and outline go, Boult accomplishes more in this new issue than either. The first movement on other versions cannot compete with the thrilling detail contained in Boult's performance. Yet all is full and resonant. Boult takes the *Ländler* dance movement with more vigor and speed than Kletzki or Walter and fails only to keep up with competition in the exquisite third movement. Here the winds are of paramount importance if the quixotic tongue-in-cheek humor is to be preserved. But Boult concentrates more on percussion and on the string line.

The finale goes well indeed, and if not as vividly set forth as Kletzki, or as majestically as Walter, it does go forward with splendid momentum. In the pages where the orchestra explodes in fury, this comes off *without distortion*, and the woodwind and middle strings are heard in clearest detail. I cannot praise enough the engineering skill evidenced on this LP, but please don't buy it *just* to show off your hi-fi set. **J. T.**

MENDELSSOHN: Songs (see COLLECTIONS)

• **MOZART:** Wind Serenade in B-flat (K. 361). Eastman Wind Ensemble, Frederick Fennell cond. **Mercury MG 50176 $3.98**

Musical Interest: **Tops**
Performance: **Vital**
Recording: **Superb**

Here is a recording that is so realistic that it took several minutes for me to convince myself that it was not stereo! Add to that a virtuoso performance, and the fact that this is an unusual work—scored for twelve wind instruments and double-bass—with an exquisite slow movement and a delightfully humorous finale—and it's no wonder that this disc can be recommended without reservation. **D. R.**

RESPIGHI: Antiche arie e danze—Suite No. 3 (see COLLECTIONS)

SCHOECK: Songs (see COLLECTIONS)

SCHUBERT: Songs (see COLLECTIONS)

• **SHOSTAKOVICH:** Quintet for Piano and Strings, Op. 57, and String Quartet No. 1, Op. 49. Dmitri Shostakovich with the Beethoven Quartet; Komitas Quartet. **Vanguard VRS 6032 $4.98**

• **SHOSTAKOVICH:** String Quartet No. 2, Op. 69; and String Quartet No. 3, Op. 73. The Beethoven Quartet; the Tchaikovsky Quartet. **Vanguard VRS 6033 $4.98**

Musical Interest: **Worth your attention**
Performance: **Authoritative**
Recordings: **Good**

It was in 1938 that Shostakovich turned his attention to the string quartet. His first venture into the field, the Quartet No. 1, Op. 49, is a light-textured work, suggestive of the *divertimenti* from the period of Haydn and Mozart. The Second Quartet is more serious in feeling. Its slow movement is unusual in that it contains a long, rhapsodic solo for first violin, suggestive of Hebrew cantillation. It is a very beautiful movement, revealing a facet of the composer's personality that I have never experienced elsewhere. The finale is a set of variations on a theme rather similar to one by Moussorgsky in *Boris Godounov*.

For the first two movements of his third essay in the string quartet form, Shostakovich returns to an easy-going, almost jocose style. The scherzo is vigorous and march-like. The fourth and fifth movements, which are connected, are serious and lyrical.

The Quintet, while it blazes no new trails, is a very gratifying work. The long, slow fugue may bring to mind the opening of Beethoven's Op. 131, with its meditative quality.

It should be said that one of Shostakovich's trade marks—a scherzo that seems to suggest a street parade—is present in each of these chamber works. To these ears, it is one of the less glorious aspects of his music.

All performances are fine examples of chamber music playing. Clearly the twelve players who make up the personnel of the Beethoven, Tchaikovsky and Komitas Quartets are obviously first rate musicians.

Incidentally, the Quintet is played by the very same performers who introduced the work in 1940, namely, the Beethoven Quartet, with the composer at the piano. The performance can, therefore, be assumed to be authoritative. Indeed, it is very well played, and a special word should be said for the control demonstrated in the very soft, broadly sustained fugue.

Both recordings are nicely balanced and sonically satisfying. The one weak spot in the recording, as such, is the sound of the piano, which is not up to the best standard. **D. R.**

• **R. STRAUSS:** Capriccio (complete opera). Elisabeth Schwarzkopf (soprano)—The Countess; Eberhard Wächter (baritone)—The Count; Nicolai Gedda (tenor)—Flamand; Dietrich Fischer-Dieskau (baritone)—Olivier; Hans Hotter (bass)—La Roche; Christa Ludwig (mezzo-soprano)—Clairon; others. The Philharmonia Orchestra, Wolfgang Sawallisch cond. **Angel 3580 3 12" $15.94.**

Musical Interest: **Adventurous**
Performance: **Extravagant**
Recording: **Par for the course**

Capriccio was Richard Strauss's farewell to the operatic stage. It grew out of his preoccupation with an age-old problem—the relationship of words and music in opera—and was molded into final shape after three years of dedicated collaboration with his friend, conductor Clemens Krauss, the latter cast this time in the uncharacteristic role of the librettist. In more ways than one this was the last word Strauss uttered on the subject of opera, and the title he chose was singularly appropriate—no one but an exceedingly famous, successful and independent composer could allow himself a "caprice" of this sort.

"I would like to do something unusual, a treatise on dramaturgy"—wrote Strauss to Clemens Krauss at the outset of their collaboration—and *Capriccio* turns out exactly

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that. Set in 1775, at the time of Gluck's far-reaching reforms, it deals with dramatical and musical problems affecting operatic production through the medium of "conversation," though the tone adopted by the protagonists is more didactic than conversational. There is a "story" of sorts, involving a poet and a composer, both in love with a charming and sophisticated countess who, three hours later, reaches the not very startling conclusion that she loves them both —"words and music are fused into one."

Capriccio is an intricate and ingenious disquisition calling for an interplay of meticulous discipline between singers and orchestra. As a mirror of Strauss's compositional craft it calls for unbounded admiration. It is full of pointed allusions to classic traditions, Gluck's reforms, quotes Couperin, Rameau, a bit of Verdi, several themes of early Strauss, and spoofs—not successfully—the clichés of Italian opera. It demands the listener's rapt attention and complete concentration, with eyes glued on the libretto. But what it offers in exchange leaves us somewhat shortchanged. There is a cold aloofness, a lack of emotional involvement about the work which cannot be offset by the intellectual stimulations. To be perfectly blunt about it, viewed in the opera house under normal conditions *Capriccio* would be found static, loquacious and dull.

Inevitably there are moments when the composer's genius is allowed to emerge from under the barrage of verbalizing. Most of these occur during the last hour. There is a clever and inventive vocal ensemble engaging eight servants—in contrast to another and less successful ensemble with eight principals which precedes it—an exquisite orchestral interlude toward the end of Side 5, and the famous concluding scene in which the Countess sums up the lessons learned as the "opera's" themes are woven into a delicate orchestral backdrop. Even the haunting harmonies of *Der Rosenkavalier's* "presentation scene" seem to raise their heads fleetingly, making one wish Strauss had not allowed craftsmanship to triumph over inspiration.

Angel has gathered a glittering cast for this enterprise. Even the secondary roles are entrusted to singers of the caliber of Anna Moffo, Rudolf Christ and Karl Schmitt-Walter. Elisabeth Schwarzkopf has the delightful concluding scene all to herself and makes the most of what is the only vocally grateful role in the score. As her brother, the lighthearted Count, who does not allow his mind to be troubled by musical problems, Eberhard Wächter discloses strong vocal gifts which are not yet mated with a comparable dramatic mastery. Contrariwise, Hans Hotter, who has the questionable distinction of delivering *Capriccio's* longest monologue, performs with impressive dramatic command but little tonal beauty. Fischer-Dieskau is ideally cast as the poet Olivier. It would be unjust, however, to expect that the glow with which he elsewhere illuminates the poetry of Goethe and Heine should work the same magic in Clemens Krauss's prosody. Considering that his part contains some glaringly anti-vocal writing Gedda does creditably as the composer, and Christa Ludwig is perfect as the coquettish Clairon.

The delicate overture (for string sextet) and the enchanting interlude are a credit to Sawallisch's leadership. Elsewhere he keeps things going under complete control, and if the long vocal ensembles (Side 4) in which eight principals chatter, chuckle and chirp simultaneously strike the listener as noisy confusion, it is hardly the conductor's fault. The recording is generally excellent, although the fast-changing balances and dynamics compel an occasional falling off. There are moments where the singers completely overpower the orchestra—an unexpected phenomenon in the world of Richard Strauss.

In sum—a work of daring invention and dedicated execution; a work which will undoubtedly bring increased enjoyment by repeated listening—if there is an inclination to repeated listening. **G. J.**

COLLECTIONS

● **ALBINONI-GIAZOTTO:** Concerto No. 9 in C for two oboes; **BASSANI-MALIPIERO:** Canzone Amorose; **RESPIGHI:** Antiche Arie e danze—Suite No. 3; **VIVALDI:** Concerto in D. Virtuosi di Roma, Renato Fasano cond. **Angel 45028 $3.98**

Musical Interest: **Gems of their period**
Performance: **Con amore**
Recording: **Excellent**

This is the first time that I have ever heard Respighi's Suite of Ancient Airs and



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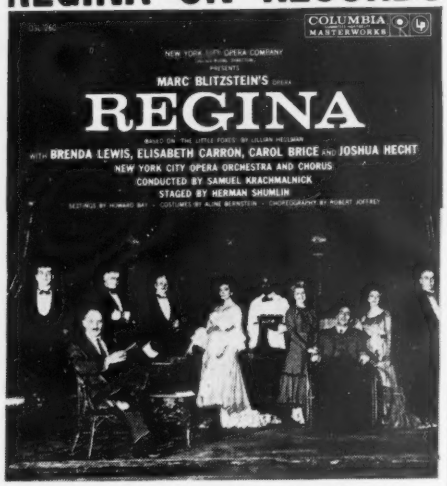


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Dances performed by a small group of players, but I am able to report that the music loses nothing, especially when it is played as beautifully as in this recording.

Bassani contributes some very sweet and delicate music, while the Vivaldi concerto is in the felicitous style that we have come to identify with him.

The little-known Albinoni concerto is one of the high points of the disc. First, it is delightful music. Second, the clarity of the articulation on the parts of the oboists and the string players alike falls deliciously upon the ear. Also worthy of mention is the "bite" of the strings in the closing movement. A fine disc, indeed. **D. R.**

● **A MARIA STADER RECITAL—SCHUBERT:** La Pastorella; Seligkeit; Du Bist die Ruh; Die Forelle; Der Hirt auf dem Felsen; **MENDELSSOHN:** Es weiss und rät es doch Keiner; Schilflied; Neue Liebe; Nachtlied; Wanderlied; **SCHOECK:** Das bescheidene Wünschlein; Mit einem gemalten Band; Nachruf; Reiselied. With Karl Engel (piano) and Rudolf Gall (clarinet). **Decca DL 9994 $3.98**

Musical Interest: **Seldom recorded Lieder**
Performance: **Expert and charming**
Recording: **Adequate**

Maria Stader's interpretive art and coloratura skill are blended here in a rather special kind of song recital which yields many pleasures. First of all, we have five delightful Mendelssohn songs, performed to perfection, which are otherwise not available on records. Likewise, there is Schubert's unique *Der Hirt auf dem Felsen*, made memorable in the past by Elisabeth Schumann's and Dorothy Maynor's famous records, but out of reach for today's listeners. Acquaintance with the lyric art of Othmar Schoeck (1886-1957) is also a decided gain, and particularly interesting in this context, for the Swiss composer's *Nachruf* is clearly Mendelssohn-inspired, while *Reiselied* is just as clearly Schubertian. Schoeck, though considerably younger than either Hugo Wolf or Richard Strauss, evidently pursued a less adventurous approach in his aim to carry on the tradition of the German *Lied*.

The soprano rises to the technical challenges of the program, and her delivery is a constant listening delight. A certain amount of monotony, however, is an almost unavoidable concomitant to such a specialized recital. And in the majestic *Du bist die Ruh*, which would bring the desired variety, she does not command the needed weight of tone or intensity.

Karl Engel's excellent accompaniment is not given the sound it deserves, and the record surfaces are not entirely noise-free. The liner laudably attempts to describe the songs, but there is no substitute for full texts when it comes to Lieder. **G. J.**

● **BEETHOVEN:** Variations on Mozart's "Bei Männern"; **LOCATELLI:** Sonata in D Major; **FRESCOBALDI:** Toccata in D Major. Antonio Janigro (cello), Carlo Zecchi, Eugenio Bagnoli (piano). **Westminster XWN 18719 $4.98.**

Musical Interest: **Appealing**
Performances: **Masterly**
Recording: **Fine**

Here is a pleasant recital of cello music, even though two of the three works were not originally composed for that instrument. Locatelli's sonata was apparently a work for the violin in its original setting, and the Frescobaldi is also a transcription. However, thanks to Janigro's musicianship, one is not aware of this.

The opening movement of the Locatelli seems to end several times, but the slow movement is very expressive, and the finale has a delightfully easy-going air, until the virtuosic coda. The familiar Toccata of Frescobaldi has grandeur, and Beethoven's treatment of the melody from Mozart's *Magic Flute* is pleasant listening. The recording is clear and well-balanced. **D. R.**

● **THE ROMANTIC MUSIC OF TCHAIKOVSKY.** Andre Kostelanetz and his Orchestra, with Leonid Hambro, pianist. **Columbia C2L 11 $7.96.**

Musical Interest: **Good question!**
Performance: **Juicy, even over-ripe**
Recording: **Ditto**

Two records, no less, are required for this questionable enterprise. In addition to the more or less expected excerpts from such scores as *The Nutcracker*, *Swan Lake* and *Sleeping Beauty*, Kostelanetz beguiles (?) us with "treatments," truncated in the extreme, of "rapturous excerpts" (in the words of Columbia's anonymous annotator) from, among other things, *Francesca da Rimini*, the B-flat Minor Piano Concerto, and *Romeo and Juliet*.

This will probably sell in the hundreds of thousands, but if you have any degree of musical sophistication, avoid Columbia C2L 11. Wasted in the process is some fine playing by Leonid Hambro of a snippet from the Piano Concerto No. 1. **M. B.**

● **HARPSICHORDMASTERS OF THE 17th CENTURY — Frescobaldi:** Toccata Prima (Bk. II); Aria detta La Frescobalda; 12 Partite on a Aria of Ruggiero; **Pasquini:** Toccata on the Call of the Cuckoo; Partite diverse on "La Follia"; **Rossi:** Corrente 8; Corrente 7 & Toccata 10; ***A. Scarlatti:*** Toccata in A Major; Toccata in G Minor. Egida Giordani Sartori (harpsichord). **Epic LC 3480 $3.98.**

Musical Interest: **Captivating**
Performance: **Completely idiomatic**
Recording: **Excellent**

On every count, this is one of the most appealing harpsichord recordings to have come to my attention in many a moon. The music is not only historically important but delightful to listen to as well. Experience, for example, the power of the A Major Toccata by Scarlatti, and you will hear one of the sources of the grandeur of Bach's famous Toccata for organ. Or put the stylus down at the end of side 1 and be amazed by the chromaticism of Rossi's music. As a further bonus, Pasquini's "Toccata on the Call of the Cuckoo" turns out to be the original of music that Respighi used in his suite *The Birds*.

The harpsichordist has shown wonderful imagination in matters of registration, with some beautiful and varied tonal results. Add to this the excellent recording, and it is no wonder that this disc can be so highly recommended. **D. R.**

THE STEREO REEL

THE STEREO REEL
THE STEREO REEL

Reviewed by DAVID HALL, JOHN THORNTON and BERT WHYTE

CONCERT

• **BARTÓK: Four Dirges.** Isabelle Byman (piano). **Stereo Age C 4 $6.95**

Musical Interest: **Rare Bartók**
Performance: **Hard to define**
Recording: **Poor**
Stereo Directionality: **Piano on left mike**
Stereo Depth: **Needs closer pickup**

The four dirges of Bartók, composed when he was 28 years old (1909) are hard to evaluate as recorded here for what appears to be a processing fault. It sounds as though the master tapes were stretched in copying, for pitch is far from secure.

The piano is afflicted with pedal noise, and the miking (or copying?) fails to encompass the nice 'spring' of overtone that a well engineered piano recording should have. I must admire Stereo Age for its courage in producing a tape with such a small commercial chance to survive. **J. T.**

• **COPLAND: Billy The Kid—Ballet.** Morton Gould and his Orchestra. **RCA Victor CCS 160 $8.95**

Musical Interest: **A masterpiece**
Performance: **Wonderful**
Recording: **Thrilling**
Stereo Directionality: **Well-balanced**
Stereo Depth: **Full**

Mr. Gould displays his considerable conducting talents here, directing one of our best American ballets. He makes every page *sound*. The score is sad, tender, boisterous, reflective, angry, and Gould makes the most of all these moods without overdoing anything except the Capture Scene, which sound more like the Battle of the Bulge than a shootin' spree with a few cowboys. Very exciting hi-fi however, and you will find out if your woofer can take it during the few minutes when the pages are "percussive-forte." In addition to the regular suite Gould gives us the seldom heard and very lovely Waltz from the dream sequence. Mr. Gould, please do some more like this, and let polished arrangements alone for a little bit. We need more conducting and playing of this high order for American ballet and much other American music. **J. T.**

• **STRAUSS: Voices of Spring, Champagne Polka, Roses From The South.** Minneapolis Symphony Orchestra, Antal Dorati cond. **Mercury MVS5-41 $7.95**

Musical Interest: **Hi-fi Strauss**
Performance: **Perfunctory**
Recording: **Excellent**
Stereo Directionality: **OK**
Stereo Depth: **Not too close either**

Dorati has made some topnotch recordings with the Minneapolis Symphony and the sound Mercury has captured in Northrup Auditorium has made a fine reputation for the company. But even with such superb engineering, Dorati on this tape sounds tired and bored with Strauss. Even if the notes are in full hi-fi splendor, where is the sense of enchantment? The polka is lifeless, and only *Roses from the South* gets any kind of lively treatment. **J. T.**

• **STARLIGHT CHORALE (Famous Choruses from the Opera)—Bizet:** Carmen—March and Chorus; **Wagner:** Tannhäuser—Pilgrims' Chorus; **Verdi:** Il Trovatore—Anvil Chorus; **Wagner:** Lohengrin—Wedding March; **Gounod:** Faust—Waltz & Chorus; **Puccini:** Madame Butterfly—Humming Chorus; **Gounod:** Faust—Soldiers' Chorus; **Verdi:** Aida — Triumphal March. Roger Wagner Chorale and Hollywood Bowl Symphony Orchestra, Roger Wagner cond. **Capitol ZF 40 $12.95**

Musical Interest: **Opera pops**
Performance: **Full-bodied**
Recording: **Fine**
Stereo Directionality: **OK**
Stereo Depth: **Remarkable**

Here is a sure winner. Combine the fine voices of the Roger Wagner Chorale with the Hollywood Bowl Symphony in pieces like the Pilgrims' Chorus from *Tannhäuser*, the Triumphal March from *Aïda*, the Anvil Chorus from *Il Trovatore* and other operatic choruses of similar persuasion, enrobe it all with wide range stereo sound, and such an assertion is easy to understand. Choral works are consistently effective for stereo and with the expert, tasteful recording afforded this group, the illusion of presence is remarkable. While direction and instrumental positioning is readily apparent on this tape, one is not as aware of these as usual because of the magnificent breadth of the choral sonority and its airy spaciousness.

I sense that the recording techniques used on this tape are far from "straight"; there is plenty of the deliberate control of the type common with multi-mike pickups. However the engineers have exercised remarkable taste. At any rate the result is big, exciting stereo sound of exceptional clarity and balance. You've probably played this type of music on discs time and again but I'll guarantee, when you play this music in stereo, you will get an emotional impact quite beyond any experience you've ever experienced with discs! **B. W.**

All tapes reviewed here are 2-track, 7½ ips.

ENTERTAINMENT

• **DIDN'T IT RAIN—Evelyn Freeman conducts the Exciting Voices.** Old Ark's A-Moverin'; Let Us Break Bread Together; Steal Away; Didn't It Rain; Deep River; Go Down Moses; All God's Chillun; Lord, I Want To Be A Christian; Well, I Couldn't Hear Nobody Pray. **Bel Canto STB/46 $9.95**

Musical Interest: **Great traditionals**
Performance: **Too slick, over-arranged**
Recording: **Excellent excepting close bass**
Stereo Directionality: **Fine**
Stereo Depth: **Nice and full**

Like the Bach purist who resents orchestral transcriptions of the JSB masterpieces, and the classicist who scorns pops adaptations of Tchaikovsky and Grieg, I must join for a moment the charmed ranks of the snobs who take a dim view of Hollywood-type arrangements of our great spirituals. Having been raised in the Deep South myself, many wonderful memories come flooding back whenever spirituals are sung. The subtle and rich changes of harmony, the individual on-the-spot vocal improvisations, the *spirit* that can seize a group of colored folk as a spiritual festival gets rolling, can provide an unforgettable experience. Only a banjo was used, in those days, sometimes a squeeze-box, but most of the time, nothing at all, just pure beautiful *a cappella*. So, here Tommy Roberts and Evelyn Freeman, both familiar with the great beauty of traditional presentation, surround these marvelous old spirituals with over-written arrangements, and spoil everything. If this is because commercial requirements dictate that spirituals must be slickly presented with a very strong bass beat, then all is understood.

Several times the group does come close to real inspiration, as in moments of *Didn't It Rain, Lord, I Want to Be a Christian,* and *Well, I Couldn't Hear Nobody Pray.* But that glorious spiritual *Let Us Break Bread Together* is ruined by tricks. Holly-

wood wins again. Recording is excellent, and the group sings together well. **J. T.**

● **MUSIC FOR BANG, BAAROOOM, AND HARP. Dick Schory's New Percussion Ensemble.** National Emblem March; Baia; Way Down Yonder In New Orleans; Ding Dong Polka; April In Paris; Holiday In A Hurry; Buck Dance; Duel Of The Skins; Typee. **RCA Victor CPS-203 $8.95**

Musical Interest: **For percussion fans**
Performance: **Very good**
Recording: **Better than most**
Stereo Directionality: **Sharply divided**
Stereo Depth: **Warm and full**

RCA Victor says Mr. Schory's ensemble represents the "Biggest Battery of Percussion West of Cape Canaveral." I believe it. There are easily more than 150 elements involved. All the regular, plus a high count of irregular—like antique finger cymbals, an anvil, assorted sound effects, auto horns, Boka-Dik-Dok cymbals, chromatic cowbells (think if poor Bessie had to wear one around her bovine neck) and, strangest of all, a *tuned* brake drum, and a manifold, a real beauty from a 1936 Chevvy. You would think that all this would lead to just a jumble of involved rhythm, and a great deal of noise. Well, you're right!

But the ensemble makes a lot of musical sense at the same time. The arrangements are skillful, and Mr. Schory very wisely sets a clean melodic line in most of the numbers. You wouldn't expect a percussion group playing a couple of hundred instruments to sound as peaceful as a shepherd's pipe quartet, but the noise is never confusing. Expertly engineered so that the percussion never blasts or overloads. The boys have a wonderful time, and so will you when you listen. **J. T.**

● **TAKE FIVE—Larry Fotine and his Beal Street Buskers.** Yes, We Have No Bananas; Oh!; Goodbye Blues; Rink Tink Piano Man; Old Time Movies; Take Five; Mama's Gone Goodbye; Slow Freight; Fascination Rag. **Bel Canto STN/45 $9.95**

Musical Interest: **Terrific Dixieland**
Performance: **These boys are gone**
Recording: **Brother!**
Stereo Directionality: **Perfect**
Stereo Depth: **Even better**

Man!

This heah Mr. Fotine he done gathered hisself a wild clarinet, a real mean sounding trumpet, a bass with the mos' solid beat you *ever* heard, a man on the skins who's with it all the way, slick trombones, a honky-tonk piano, and a little ole' banjo . . . and these heah boys has themselves a *time*. . . . It was mah pleasure to review their first Bel Canto stereo disc and tape of *Plain Vanilla* way last fall, and it was a real joyful experience. Ah been waitin' ever since for Bel Canto to issue somethin' else with these Beal Street Brethren, and this is *it*. From start to finish, from a rollicking "*Yes, We Have No—*" to the razzle-dazzle of *Fascination Rag*, this heah tape is the best Dixieland playin' this side of that old Mason Dixon (even if it was made in Culver City?). Mr. Fotine has mighty clever arranging, and a group of players called "Buskers" who put to shame most of these heah other bands. There is plenty of originality, tons of musicianship, and a beat and togetherness and a spirit and a *way* that just got my reviewing corpuscles goin' like this chain reaction they speak of.

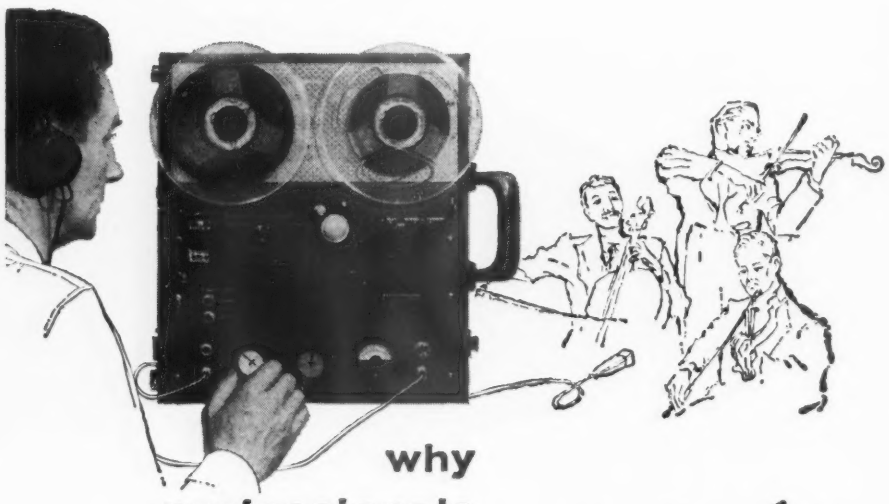
You ever see the old silents in the days when the house organist used to sit and watch the flicker and improvise as the reels went by? You recall one standard theme that was always used when the burglar was comin' through the winder? (That's when the green filter was used on the flicks to make it night-time). The measures went "dum . . . dum . . . DUM . . . dum . . . DUUUUMMMMMMM . . . dum" with a scream chord in the middle. Well, these "Buskers" use that theme with all kinds of improvisation for *Old Time Movies*, ending with a cheerful swinging cry "Thass 'all!" Then *Rink Tink Man* features a *wonderful* honky-tonk piano. Ah could jus' keep on an' on, Man. Just as soon as ah can get all these reviews off to Mr. Hall in New York I'm gonna have my neighbors in to hear my stereo get-up! You *know* what they are gonna hear! This quiet little ole' peaceful Lexington, Mass. street is goin' to JUMP! A wonderful tape for all you cats and kittens, too. Magnificently recorded by the way. Waste no time to wrap this up, the most satisfying Dixieland tape you ever heard. **J. T.**

● **HUGO WINTERHALTER GOES LATIN. Hugo Winterhalter and his Orchestra.** Granada; Ecstasy; Delicado; Isabel's Dream; La Muneca Espanole; Valencia; Come Closer To Me; The Peanut Vendor; La Macarena. **RCA Victor CPS-156 $8.95**

Musical Interest: **Good Latin music**
Performance: **Splendid**
Recording: **Distorted right channel**
Stereo Directionality: **Marred by above**
Stereo Depth: **Good**

It's good to have Mr. Winterhalter on a new stereo tape, for he is a top musician, an arranger of great ability, and a good conductor. His Latin-music presentation comes off very pleasantly, but is seriously handicapped by a poorly processed tape. Perhaps my review tape was just one of those things, and the distortion from the right channel *is* intermittent. Spatial pick-up is good over-all but with too much emphasis on the left side. Winterhalter introduces a number of his own, *The Spanish Doll*, which is interesting. His arrangement of *Peanut Vendor* is tops, and *Valencia* is a star, too. You can almost always depend on Winterhalter to produce music and arrangements of high order. He is more consistent than many of his more famous competitors. **J. T.**

● **ELLINGTON INDIGOS featuring DUKE ELLINGTON and His Orchestra.** Prelude To A Kiss; Solitude; Where Or When; Mood Indigo; Tenderly. **Columbia GCB 18 $7.95**



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Musical Interest: **2nd drawer Duke**
Performance: **Suave**
Recording: **Bright**
Stereo Directionality: **Exaggerated**
Stereo Depth: **Minimal**

• OUT ON A LIMB featuring PETE RUGUOLO and His All-Stars.
Don't Play The Melody; In A Modal Tone; Sunday, Monday, Or Always; Early Duke; Smoke Gets In Your Eyes.
Mercury MVS 3-7 $7.95

Musical Interest: **Coldly brilliant**
Performance: **Coldly brilliant**
Recording: **Magnificent**
Stereo Directionality: **Superb**
Stereo Depth: **Perfect**

• STRAIGHT DOWN THE MIDDLE featuring the SAUTER FINEGAN ORCHESTRA.
Surrey With The Fringe On Top; Paradise; Alright Already; Have You Met Miss Jones; Whirlpool; When A Woman Loves A Man; Scotch And Sauter; Straight Down The Middle. **RCA Victor CPS 113 $8.95**

Musical Interest: **Slick jazz**
Performance: **Slick jazz**
Recording: **OK**
Stereo Directionality: **OK**
Stereo Depth: **Good enough**

Ellington in stereo is something to look forward to even if the results aren't 100-percent perfect. The customary suavity, feeling for subtle instrumental color, and for drawing expressive melodic line are very much present here—most notably in Johnny Hodges's really inspired sax soloing in *Prelude to a Kiss.* Lovers of the Duke's early *Mood Indigo* arrangement will be in for a surprise here. Our only reservation about this tape has to do with the treatment of sound for the stereo medium. In a band like Duke's, where blending has always played such an important role, it seems to us a shame to have so much sonic emphasis on separation into the two separate channels. Some center "fill" would have been most welcome!

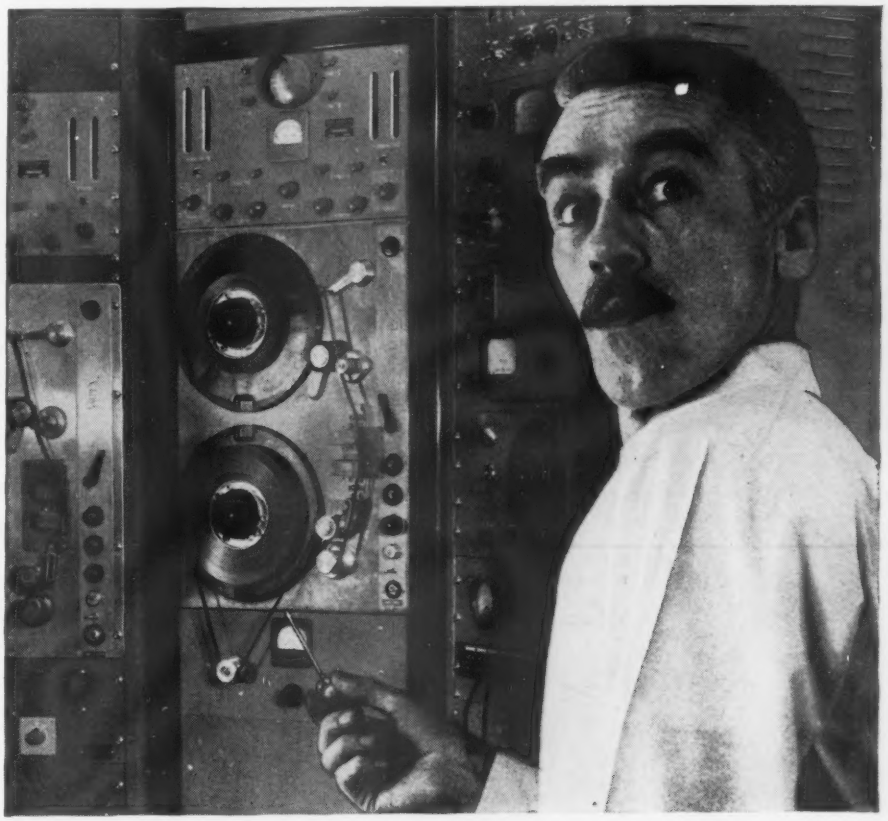
Pete Rugolo's *Out of a Limb* is a sonic and musical *tour-de-force* any way you hear or look at it. What an equipment showpiece this tape is! There is a good deal of cold-eyed intellectualism at work here, as in the canonic coda and dissonant ending of *Sunday, Monday, or Always;* and the *Early Duke* parody strikes us as brilliant—and a little cruel. Surprise of the set is *In a Modal Tone,* which is nothing more nor less than experimental modernism straight out of Webern and Stravinsky. Ted Macero has been doing the same sort of thing here in the East. It's fascinating, a bit disturbing, and makes fine stuff for a musical guessing game. The sound, judged by stereo or any other standards, is fabulous.

The Sauter-Finegan *Straight Down the Middle Collection* offers little of the freshness and humor that the band had in its *Doodletown Fifer Days.* That's the trouble with making a reputation (as did Raymond Scott and Reginald Forsyte years ago) with novelty arrangements. There is more mannerism than style throughout most of this tape. Stereo recording here is reasonably good, but lacks the striking presence and blend that marks such RCA Victor tapes as Billy Butterfield's *They're Playing Our Song.*

D. H.

• WILD ABOUT HARRY featuring HARRY JAMES and His Orchestra.

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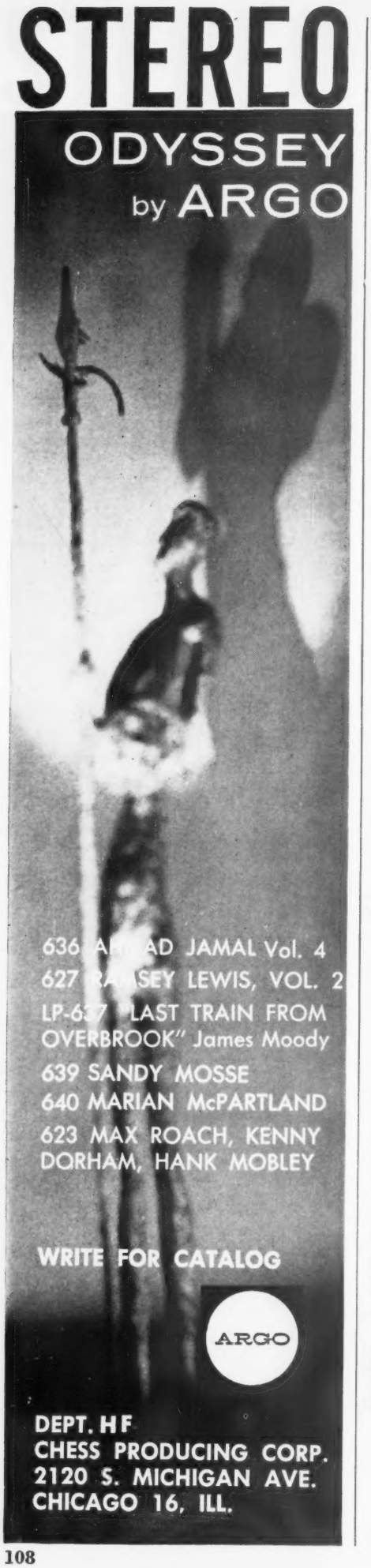
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Kinda Like The Blues; Blues For Lovers Only; Blues For Harry's Sake; What Am I Here For & 5 others. **Capitol ZC 29 $11.95**

Musical Interest: **Broad**
Performance: **Perfection**
Recording: **Generally fine**
Stereo Directionality: **Dandy**
Stereo Depth: **Great**

Harry James has been blowing trumpet a long time now, and around the country he became more or less a fixture—a part of the American jazz and pop music scene. As such there was probably a tendency to take him for granted. A short listen to this tape of the great James and his horn will put him back in proper perspective as one of the really great talents on the trumpet and an important contributor to the lore of "swing." In the past year or two Capitol has given us some of his good monophonic discs to sharpen our appreciation. But hearing him now in the magic of stereo is like a completely new discovery.

The stereo gives his horn a body and "roundness" of tone never apparent in even the very best monophonic sound; the crew about him comes alive in sparkling new colors of the musical palette. On this tape are nine original numbers mostly by Ernie Wilkins. All are interesting and with a distinct Basie flavor about them. The treatment here is strictly big band style, with lots of mass reed and brass work liberally spiced with hard driving percussion and solo "rides" by Harry and his sidemen.

Soundwise this is very high level tape, of the close-up multi-mike type with excellent directionality and depth control. Transient response is superb, and dynamics are surprisingly wide. The only fault I could find was that occasionally when Harry and some of the other brass would blow very hard, there was overload distortion. A thoroughly enjoyable tape. **B. W.**

● **HOLIDAY FOR TRUMPETS featuring WARREN KIME and His Five Trumpets.** Warren's Blues; The Song Is You; Holiday For Trumpets; Porky's Ballad & 4 others. **Replica T 110 $7.95**

Musical Interest: **A find**
Performance: **Brilliant**
Recording: **Remarkable**
Stereo Directionality: **Marked**
Stereo Depth: **OK**

This is a most unusual little tape, that really has lots of swing to it. Kime has 5 crackerjack trumpeters that take off on "rides" en masse and really give us a sparkling hi-fi display. The selections are all originals and are well done, in the "big-band" manner. This is one of the best recordings I've heard from a small label. The stereo effect is good, with brass disposed left and rhythm to the right, with the other instruments about equally divided. The recording is exceptionally clean and deserves a brisk sale. **B. W.**

● **MAX ROACH ON THE CHICAGO SCENE**—Max Roach Quintet. Shirley; Stompin' At The Savoy; Sporty. **Mercury MVS3-12 $7.95**

Musical Interest: **What interest?**
Performance: **Dull**
Recording: **Adequate**
Stereo Directionality: **Unimportant**
Stereo Depth: **Good**

Music recorded here should be seen when it's heard, to the tune of a hundred babbling voices, the clink of glasses, and smoke, lots of smoke. You'll strain your eyes to see, your ears will be bombarded by all the yacking, and the drinks will dull your senses. On the tape, sans night club sound effects, the music and the performance makes you wonder why Mercury made it. Musically, it's bull to my ears anyway you look at it. Same old hash served on the same old dish. Engineering is adequate and thank you, Mercury, for the useful technical information. A good idea. **J. T.**

● **THE MUSIC MAN—**
Original Cast Recording featuring Barbara Cook, David Burns, and others with Chorus and Orchestra of the Broadway Production, Herbert Greene cond. **Capitol ZF 41 $14.95**

● **THE MUSIC MAN—**
Highlights featuring FRED WARING & the Pennsylvanians. **Capitol ZC 55 $11.95**

● **THE MUSIC MAN—**
Highlights featuring the New World Theatre Orchestra and Hollywood Sound Stage Chorus. **Bel Canto STC 37 $7.95**

Musical Interest: **And how!**
Performance: **Original Cast hast it made!**
Recording: **Capitol has it made both ways**
Stereo Directionality: **OK, but where's the movement?**
Stereo Depth: **Fine for all**

There's just no question as to which is tops here—the original cast tape, of course; it's marvelously sung and superbly recorded; and how the *Rock Island* travelling salesmen-on-a-train bit gains when spread out across living room "stage" in stereo! Voices are somewhat favored over orchestra, but the balance is pretty close to what would be the case in live theater performance. This is A-1 for our dough, even at the $14.95 price.

Fred Waring offers more smoothness and perhaps a shade less spirit. In fact the whole thing sounds a bit "glee clubby" in his treatment; but the recording is gorgeous, and if anything better balanced than the original show tape. On the whole, good value for the money.

Bel Canto at $7.95 offers the five most popular numbers from the show and in somewhat more modest choral-orchestral format. Sound and performance are OK, but if you want the real atmosphere of the Meredith Willson hit show, it's worth the extra money for either the original cast or Fred Waring tapes. **D. H.**

● **STEREOPHONIC CONCERT featuring RALPH MARTERIE and His Orchestra.**
Happy Ballerina; I'll See You In My Dreams; Mambocerto; Concerto; Eternally; Rhumba Concerto; Lonely Winter; Dancing Trumpet. **Mercury MVS 2-27 $7.95**

Musical Interest: **Moderate**
Performance: **Smooth and powerful**
Recording: **Brilliant**
Stereo Directionality: **Solos to left**
Stereo Depth: **Dandy**

Ralph Marterie's big dance band gets a clean and straightforward stereo treatment. Effects aren't overdone; there's plenty of space in the recording and Marterie's omnipresent solo trumpet is heard from left channel most of the time. Fine playing but the arrangements are a bit lacking in variety. **D. H.**

Stereo Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

BEST OF THE MONTH

- Ster-o-craft—a new label—comes through with "one of the most enjoyable jazz records of the year" in **Pee Wee Russell plays Pee Wee.** — " . . . a wide range of Pee Wee's creation and re-creation . . . rhythm section is good and solid. . . . Highly recommended." (see p. 110)
- Decca has an outstanding and truly pleasing modern jazz album in Sal Salvador's **Colors in Sound.** — "The entire production is done in major league style . . . good band balance, good separation of sound, and a fine blend." (see p. 110)
- Columbia has an encore hit to its original cast album of **Flower Drum Song,** thanks to the excellence of the Andre Kostelanetz version—"a charming orchestral 'suite' that is performed with taste and imagination." (see p. 112)

JAZZ

• REUNION—DAVE BRUBECK QUINTET. Dave Brubeck (piano), Paul Desmond (alto saxophone), David Van Kriedt (tenor saxophone), Joe Morello (drums), Norm Bates (bass). Strolling; Divertimento; Chorale & 5 others.

Stereo—Fantasy 8007 $4.98
Monophonic—Fantasy 3268 $3.98

Musical Interest: **Mostly for Desmond**
Performance: **Mostly for Desmond**
Recording: **Good**
Stereo Directionality: **Good**
Stereo Depth: **Convincing**

When the polemics concerning the Brubeck question are ended, I'll predict there will be a general agreement in retrospect that the major soloist of the Brubeck units has been Paul Desmond. Desmond plays with more melodic imagination and individuality than most of his contemporaries and he swings much more easily and infectiously than his leader.

The value of Desmond is all the more marked in this set in which he can be compared with not only the enthusiastic, plodding piano of Brubeck but also with the quite ordinary tenor saxophone of Dave Van Kriedt. The latter plays with consistent logic but his tone is dull and he lacks fire. The rhythm section—Morello and Bates—is very capable.

The concept of this "reunion" album is based on the experiments Van Kriedt, Brubeck and others worked on in San Francisco as long ago as 1946. The combination of music school exercises and jazz were static then (as the reissue of the *Dave Brubeck Octet*, Fantasy 3239 shows). In these new originals and arrangements by Van Kriedt, the fusion is somewhat less self-conscious and is looser but comes alive mainly in the work of Desmond, Morello and Bates. Several of the themes are attractive, but their written development is unimpressive. The stereo version is preferable because of the greater feeling of space and the consequent clarity of the inter-relating parts. **N. H.**

• THE HERD RIDES AGAIN . . . IN STEREO featuring Woody Herman. Northwest Passage; Wildroot; Crazy Rhythm; Bijou & 8 others. **Everest SDBR 1003 $5.98**

Musical Interest: **Broad**
Performance: **Eloquent**
Recording: **Brittle**
Stereo Directionality: **Excellent**
Stereo Depth: **Good**

Like the Chubby Jackson LP, this is a big swing band with modern soloists composed of graduates of Prof. Herman's Jazz School. Half of the LP revives old Herman favorites, including *Bijou*, on which Bob Brookmeyer plays a magnificently moving trombone solo, and the other half is new.



The band sounds more exciting on the new charts, but the freely swinging Herman drive holds good for the entire album. Everest is making very good stereo, with only a slight shrillness to compensate for, and excellent solo placement. **R. J. G.**

• CHUBBY TAKES OVER featuring Chubby Jackson. Loch Lomond; A Ballad For Jai; Yes indeed; Woodshed & 8 others. **Everest SDBR 1009 $5.98**

Musical Interest: **Class-A swing**
Performance: **Shouting**
Recording: **Brittle**
Stereo Directionality: **Excellent**
Stereo Depth: **Good**

Leading a topnotch crew of New York musicians, most of whom are alumni of the Herman Herds—and including Ernie Royal and Bob Brookmeyer—Chubby Jackson has produced a swinging, exciting big band LP which is topnotch stereo as well. There are some inventive arrangements, including a novel treatment of *When The Saints Go Marching In*. Brookmeyer, in his solo spots throughout the LP, shows an entirely different aspect of his personality than on his LPs with Giuffre or Mulligan. Here, he is a wailing, big band trombonist. This is one of the better big band LPs, and solid jazz. **R. J. G.**

• JAZZ IN ¾ TIME featuring Max Roach. Lover; Little Folks; I'll Take Romance; Valse Hot. **Mercury SR 80002 $5.98**

Musical Interest: **Unusual**
Performance: **Spotty**
Recording: **Muddy**
Stereo Directionality: **Erratic**
Stereo Depth: **Variable**

When this album was first released monophonically, there seemed to be considerable reservation as to the value of a full LP of waltzes. Although there is a certain monotony, the album does prove that ¾ time can swing and Sonny Rollins performs excellently in his own composition, *Valse Hot*, but the rest of the band on this track and on the three others, does not settle into the waltz groove together and the result is disappointing; doubly so in stereo. The monophonic LP, incidentally, had six tunes, not four. **R. J. G.**

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• **PEE WEE RUSSELL Plays PEE WEE**—Pee Wee Russell (clarinet), Nat Pierce (piano), Steve Jordan (guitar), Walter Page (bass), George Wettling (drums). Pee Wee's Song; Over The Rainbow; The Lady's In Love & 5 others. **Stere-O-Craft RTN-105 $5.98**

Musical Interest: **Very high indeed**
Performance: **Pee Wee is unique**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **Good for a quartet**

This is one of the most enjoyable jazz records of the year. Pee Wee is finally being recognized as one of the most intensely creative clarinetists in jazz history. His solos usually reflect a brilliant and acutely sensitive compositional sense. In addition there are Pee Wee's warmth, wry but gentle wit, and unerring rhythmic pulse.

The album encompasses a wide range of Pee Wee's creation and re-creation—from his own touching *Pee Wee's Song* to the hotly assertive *The Lady's In Love*. The rhythm section is good and solid. The album is available in stereo only. I would have preferred Pee Wee in the middle instead of on the left. Highly recommended. **N. H.**

• **COLORS IN SOUND featuring the Sal Salvador Quartet with brass.** What Is There To Say; Easy Living; Spring Will Be A Little Late This Year; Yesterdays & 7 others.

Stereo—Decca DL 79210 $5.98
Monophonic—Decca DL 9210 $4.98

Musical Interest: **Top notch modern jazz**
Performance: **Excellent**
Recording: **Great**
Stereo Directionality: **Dramatic**
Stereo Depth: **Just right**

This is a surprise LP. Guitarist Salvador and bassist George Roumanis deserve praise for producing one of the best collections of modern jazz in some months and Decca full thanks for recording it so well. There's some slight surface noise but the music is so good, this is immaterial. There's a good band balance, good separation of sound and a fine blend. The tuba is very well recorded and the entire production is done in major league style. The music itself is pleasant without being bland, leans heavily on tonal colors, but always swings movingly and is well played throughout.

The music carries the monophonic LP nicely, although the stereo enhances it to a surprising degree. In either format it should be investigated by jazz fans whether they are geared for stereo or not. **R. J. G.**

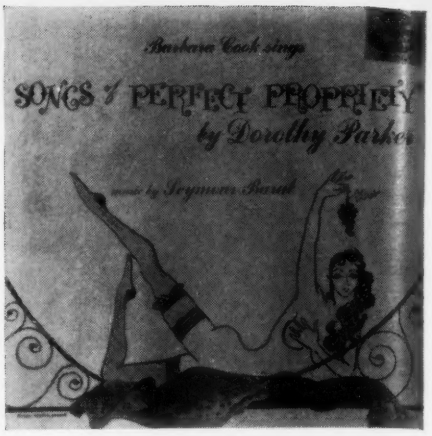
POPS

• **BARBARA COOK—SONGS OF PERFECT PROPRIETY (Seymour Barab-Dorothy Parker) with Instrumental Ensemble, Abba Bogin cond.** Now At Liberty; Renunciation; Social Note; Lullaby; Sympton Recital & 19 others.

Stereo—Urania USD 1020 $5.95
Monophonic—Urania UX 113 $4.98

Musical Interest: **Variable**
Performance: **Admirable**
Recording: **Splendid stereo presence; terrible mono**
Stereo Directionality: **Unnecessary**
Stereo Depth: **Satisfactory**

Credit Urania with attempting something different by presenting the gifted Barbara



Cook in a collection of wry, witty poems by Dorothy Parker set to music by Seymour Barab. Unfortunately, however, it is Mr. Barab who contributes to the debit side by a certain heaviness and lack of melody in a good deal of his work. Not all of it certainly; the title piece, *Ultimatum*, *The False Friends* and a few others have received deft musical settings, but for the most part whatever appeal the selections possess are due to the outstanding skills of Misses Parker and Cook.

The monophonic recording sounds as if someone had placed a wet sheet between Miss Cook and the microphone. **S. G.**

• **THE FABULOUS ARRANGEMENTS OF TOMMY DORSEY IN HI-FI** featuring THE TOMMY DORSEY ORCHESTRA starring WARREN COVINGTON. Song of India; Opus One; Swanee River & 9 others.

Stereo—Decca DL 78802 $5.98
Monophonic—Decca DL 8802 $3.98

Musical Interest: **A ghost story**
Performance: **Skilled**
Recording: **Good**
Stereo Directionality: **Very good**
Stereo Depth: **Excellent**

This is another "ghost" band like the Ray McKinley-led "Glenn Miller Orchestra." Trombonist Warren Covington's "Tommy Dorsey Orchestra" is based on the Tommy Dorsey book (some of it "updated") and new material.

The present album is all from the old Dorsey repertoire. The playing is competent but the band lacks the supple flexibility of Tommy's best units and, in fact, is rather heavy-footed at times. Covington is a capable soloist, but despite the notes, is a long way from the masterly fluency of Tommy.

The band sounds much more stimulating and "present" in the well-balanced, spacious stereo version. Musically, however, the band is still insubstantial, as ghosts are by nature. **N. H.**

• **BOPPIN' AT THE HOP**—LAWSON-HAGGART ROCKIN' BAND. Bye, Bye Love; Yancey Special; Pinetop's Boogie Woogie & 9 others. **Decca DL 78801 $5.98**

Musical Interest: **None**
Performance: **Deliberately bad**
Recording: **All too clear**
Stereo Directionality: **Good**
Stereo Depth: **Adequate**

Trumpeter Yank Lawson and bassist Bob Haggart plus unidentified accomplices have

made a rock and roll dance album from several recent hits and a few older boogie-woogie piano classics like *Yancey Special*.

The result is dreadful. These big band alumni strain to achieve the neo-primitivism of the lesser rock and roll bands, and although some moments of music break through, the musicians largely succeed in their attempt. It's a wholly artificial set, and it's just as well the sidemen aren't identified. **N. H.**

• **HOLIDAYS FOR PERCUSSION** featuring The New York Percussion Trio. Turkey In The Straw; Easter Parade; Jingle Bells Samba; Parade Of The Wooden Soldiers & 7 others.

Stereo—Vox ST-VX 25.740 $4.98
Monophonic—Vox 25.740 $3.98

Musical Interest: **Good, clean fun**
Performance: **Sparkling**
Recording: **Excellent**
Stereo Directionality: **A bit overdone**
Stereo Depth: **Excellent**

Rhythm instruments overdubbed to produce a multi-track recording can be fun and this group, thorough professionals all, proves it conclusively. They play very well; everything they do is musical and satisfying. Add to this the sportive nature of their rhythmic and sonic excursions and you have a delightful album that is enjoyable as a stereo "demo" or just for listening. Almost all possible rhythmic sounds are included here; the xylophone is particularly well recorded though my own favorite track is *Parade of the Wooden Soldiers* on which wood blocks are featured.

The monophonic version is also well recorded, but it lacks the kicks on one channel that it has on stereo. **R. J. G.**

• **ADVENTURES IN SOUND AND SPACE (C. E. Crumpacker).** Staats Cotsworth, Bob Hastings, Hal Cooper, with Orchestra, Marty Gold cond.

Stereo—RCA Victor LBYS 1013 $2.98
Monophonic—RCA Victor LBY 1013 $1.98

Interest: **For junior rocketeers**
Performance: **Sterling crew**
Recording: **Appropriately spacious**
Stereo Directionality: **Effective**
Stereo Depth: **Splendid**

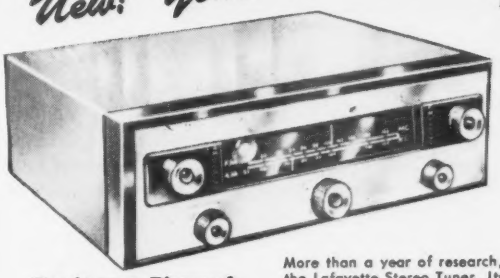
Fortified with all the available scientific data about space travel of the future, C. E. Crumpacker has allowed his imagination full play to create a continually absorbing account of a young lieutenant's first trip through outer space. It turns out to be quite a voyage with many narrow escapes while visiting a space station, the moon, and, finally, Mars, where he discovers the first signs of animal life. If all this seems a trifle too much to comprehend, you might profitably seek the advice of the nearest ten year old.

On stereo, the adventures become even more realistic, with the out-of-this-world musical setting soaring from speaker to speaker to aid in the spatial illusion. As rockets and space ships have confined quarters, it is recommended that the speakers be placed fairly close together. **S. G.**

STAGE & SCREEN

• **THE BEST OF BURLESQUE.** Original cast recording with Sherry Britton, Tom Poston, Emmett Rose & others, with Orchestra, Herb Harris cond. MGM SE 3644 $4.98

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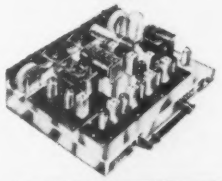


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Musical Interest: **We-e-ell now . . .**
Performance: **Lacks sparkle**
Recording: **All right**
Stereo Directionality: **Supplies comedy**
Stereo Depth: **Effective**

While the performance may still leave something to be desired (see last month's issue for monophonic release), there is no denying that stereo has added an extra dimension of fun, not only to the sketches but to the musical interludes as well. The ladies of the ensemble never seemed quite so hilarious before, nor did the male singer whose rendition of *The Indian Love Call* makes him appear to be dashing back and forth across the stage. **S. G.**

• **CINERAMA SOUTH SEAS ADVENTURE (Alex North).** Soundtrack recording with Orchestra, Alex North cond.

Stereo—Audio Fidelity AESO 5899 $6.95
Monophonic—Audio Fidelity AFLP 5899 $5.95

Musical Interest: **It's there**
Performance: **Mostly authentic**
Recording: **Top stereo; uneven mono**
Stereo Directionality: **Splendid**
Stereo Depth: **Excellent**

Complete enjoyment of this musical excursion is hampered by what seems to be a total disregard for the sequence in which the music is heard in the film. It is awkward enough for the last track on Side One to be labelled *Credits*, but still more disconcerting is a sort of engineered island hopping that takes us to Australia on one band, to Tonga on the next, and then back again to Australia! But even if we may not always know where we are, there is always the pleasure of hearing native songs and dances performed in an authentic manner, and to his credit, Mr. North never permits any of his own themes to obstruct the aural view.

Sonically, the stereo release is far superior to the monophonic. Genuine excitement is created by the life-like sound of Tonga children singing Handel's *Messiah* in Polynesian, or whenever there is any chanting accompanied by native percussions. Some surface noise is present, but you can always pretend it's the pounding of the surf. **S. G.**

• **THE EDDY DUCHIN STORY.** Soundtrack recording with Carmen Cavallaro (piano) and Orchestra, Morris Stoloff cond.
Decca DL 78289 $5.98

Musical Interest: **Durable**
Performance: **Duchin carbon**
Recording: **Splendid**
Stereo Directionality: **Fine**
Stereo Depth: **Good enough**

The spirit of the first of the popular ivory ticklers, Eddy Duchin, has been faithfully captured by Carmen Cavallaro, whose soundtrack playing has a good deal of moody charm without ever becoming overly fussy. On stereo, there's no telling where the piano sound will come from when it is played alone or with a rhythm section, but it settles down pretty well between the speakers when the studio orchestra is used. **S. G.**

• **FLOWER DRUM SONG (Richard Rodgers-Oscar Hammerstein II).**

Musical Interest: **Considerable**

About twenty years ago, Richard Rodgers wrote a song with Lorenz Hart called *I Like to Recognize the Tune*, which expressed general alarm at the then fairly mild "swinging" that was applied to standard pops and classics. It is therefore somewhat ironic that Mr. Rodgers' melodies have been subjected to more varied interpretations than any of his contemporaries, and it is a tribute to his lovely score for *Flower Drum Song* (see last month's review of original cast release) that it can hold up so well in its various guises.

Cely Carrillo, Edna McGriff, Jean Arnold, Wayne Sherwood, Artie Malvin, June Ericson, with Orchestra and Chorus, Jimmy Carroll cond.

Stereo—Bell S-BLP 13 $2.98

Performance: **Fine "road" company**
Recording: **Good presence**
Stereo Directionality: **Too much**
Stereo Depth: **All right**

As something of a new innovation in vinylite satellites, Bell Records offers a low-priced recording of all but two of the songs performed in an appropriately theatrical manner by a top-notch group of singers. Indeed, the company compares favorably with the original cast, with one of its members, Cely Carrillo, actually Miyoshi Umeki's understudy. The stereo effects, however, are carried to outlandish lengths by having each song come from a different speaker, and I was sorry to see that the front cover credits imply this to be the original cast release. **S. G.**

Andre Kostelanetz and his Orchestra.

Stereo—Columbia CS 8095 $5.98
Monophonic—Columbia CL 1280 $3.98

Performance: **Richly colorful**
Recording: **Fine stereo; trifle bassy in mono**
Stereo Directionality: **Apparent**
Stereo Depth: **Acceptable**

With just the right oriental flavoring, Andre Kostelanetz has created a charming orchestral "suite" that is performed with taste and imagination. My favorite arrangement is the one for *I Am Going to Like It Here*, in which a mandolin expresses so perfectly the delicate and appealing sentiments of the song.

In stereo, brass is heard from the left, saxes in between, and strings from the right, and all this should make you feel sufficiently surrounded. For the stereophile, conductor Kostelanetz has included the sound of fog horns mid-way through *Fan Tan Fannie*, plus the clanging of a cable car that travels across *Grant Avenue* from left to right—or down hill if you raise the left speaker. **S. G.**

Cy Coleman Trio.

Stereo—Westminster WST 15038 $5.98

Performance: **Heavy**
Recording: **First rate**
Stereo Directionality: **Good enough**
Stereo Depth: **As much as possible**

Almost as if to prove that he is really a jazzman at heart, Cy Coleman, an occasionally talented theater composer himself, attacks the score with either nervous impatience when he should be joyful and light (*Grant Avenue, Sunday*), or with stiffness and hesitancy when he should be lyrical (*Love Look Away, A Hundred Million Miracles*). **S. G.**

Morris Nanton Trio.

Monophonic—Warner Bros. B 1256 $4.98

Performance: **Most welcome**
Recording: **Fine, but bass too close**

Billed as "The Original Jazz Performance" (whatever that means), Warner's entry makes available the very adept piano playing of Morris Nanton, here making his disc debut. In all cases but the inappropriately uptempoed *I Am Going to Like It Here*, Mr. Nanton displays a commendable appreciation for the composer's intentions, while still investing the songs with his own personal insight to create, among others, a truly poignant *Love Look Away*, a deftly humorous *Chop Suey* and a happily exuberant *Grant Avenue*. **S. G.**

Barbara Carroll (piano) with Orchestra, Bill Byers cond.

Monophonic—Kapp KL-1113 $3.98

Performance: **Bit fussy**
Recording: **Too close**

An alumna of Rodgers and Hammerstein's *Me and Juliet*, Barbara Carroll's version of the score is somewhat hampered by her fairly heavy backing that includes a meandering string section. However, on *I Am Going to Like It Here*, *The Other Generation* and *Don't Marry Me*, she is allowed to cut loose in agile fashion backed only by bass and drums. **S. G.**

Howard Lanin and his Orchestra.

Monophonic—ABC-Paramount ABC-272 $3.98

Performance: **Bubbly**
Recording: **Loud and clear**

Society dance orchestras are apparently happy only when they have at least a few dozen numbers to tear through, but here Maestro Lanin spreads all of nine songs over both sides of the record, with two medleys added to take up part of the slack. All the items, of course, conform to the jolly old "businessman's bounce," a tempo designed to keep everyone literally hopping. **S. G.**

● **OKLAHOMA! (Richard Rodgers-Oscar Hammerstein II).** Soundtrack recording with Gordon MacRae, Shirley Jones, Charlotte Greenwood, Gene Nelson, Gloria Grahame, Rod Steiger & others, with Orchestra and Chorus, Jay S. Blackton cond. **Capitol SWAO 595 $5.98**

Musical Interest: **May catch on**
Performance: **Rivals original cast**
Recording: **Superb presence**
Stereo Directionality: **Well done**
Stereo Depth: **Excellent**

The four year old film soundtrack turns out to be well worth waiting for on stereo as it is a remarkably vital and frequently exciting release. Such favorites as *Pore Jud*, *The Farmer and the Cowman*, *All er Nothin'*, and the title song all emerge in stunning, three-dimensional sound, although one might wish for more movement in Gene Nelson's *Kansas City*. One of the most successful aural effects is achieved during *People Will Say We're In Love*, which starts out, quite logically, with Shirley Jones and Gordon MacRae heard from alternate speakers. However, as his true feelings begin to dawn on him, MacRae's voice moves toward the center, so that, presumably, the number ends with the lovers in each other's arms. **S. G.**

● **PICNIC (George Duning).** Soundtrack recording with Orchestra, Morris Stoloff cond. **Decca DL 78320 $5.98**

Musical Interest: **Some**
Performance: **Does the job**
Recording: **Excellent**
Stereo Directionality: **All right**
Stereo Depth: **Effective**

In concert with Hudson and DeLange's oldie, *Moonglow*, the love theme from this film has become a fairly snappy seller through the singles market. Somehow it keeps reminding me of Gershwin's *I Loves You Porgy*, but it is attractive enough in spite of its almost endless repetitions throughout the score. The tracks contain titles that refer to characters in the William Inge story, including Hal, Flo, Madge, Rosemary and Millie, and they all seem to have a lot of problems. **S. G.**

● **WONDERFUL TOWN (Leonard Bernstein-Betty Comden-Adolph Green).** Original television cast recording with Rosalind Russell, Sydney Chaplin, Jacquelyn McKeever & others, with Orchestra and Chorus, Lehman Engel cond. **Columbia OS 2008 $5.98**

Musical Interest: **Lean**
Performance: **Lively**
Recording: **Lovely**
Stereo Directionality: **Limited**
Stereo Depth: **Laudable**

Even though I expressed reservations about the score of *Wonderful Town* in last month's review of the monophonic set, it still seemed to me that this is precisely the type of show album that would benefit from the added feeling of movement that stereo alone can provide. But apart from *Conversation Piece* and *My Darlin' Eileen*, very little has been achieved. Why, for example, doesn't the guide in *Christopher Street* conduct a tour of Greenwich Village that roams from speaker to speaker instead of being heard mid-way between them? Why is there none of the action so clearly implied in *Pass That Football?* And why, oh why, must Rosalind Russell sing *Conga!* presumably from center stage when the song fairly cries out for her to be heard from all over the place? **S. G.**

● **CESARE SIEPI—EASY TO LOVE (Songs of Cole Porter) with the Roland Shaw Orchestra.** I've Got You Under My Skin; I Get A Kick Out Of You; I Love You & 9 others. **London OS 25054 $5.98**

Musical Interest: **Basic Porter**
Performance: **Stiff**
Recording: **Splendid**
Stereo Directionality: **Centralized**
Stereo Depth: **Fine presence**

As Figaro or Don Giovanni, Cesare Siepi may be the most roguish and romantic baritone at the Met, but when he tries to convey the sentiments of a dozen Cole Porter ballads his interpretations take on all of the quality of a concert singer who must read the lyrics from the sheet music. His tones are not so much pear-shaped as they are square-shaped, and in almost every selection the lisener becomes all too aware of Mr. Siepi's holding back not only his voice but his emotions. **S. G.**

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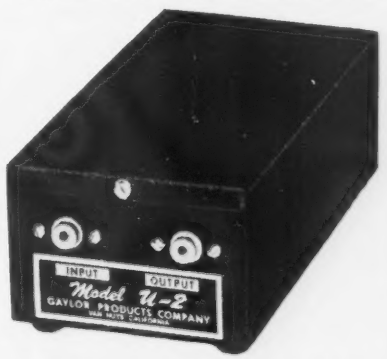
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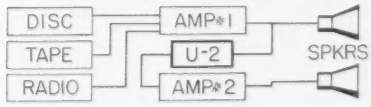
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NAT HENTOFF

BEST OF THE MONTH

- RCA Victor's **Jelly Roll Morton** re-issue from 1926-28 masters is a major document in the month singularly rich in fine jazz releases. — "one of the most vital recording small combos in jazz history . . . a unique combination of advanced . . . frameworks and hot, spontaneous solos." (see p. 115)

- EmArcy has a blazing album from the 1958 Newport Festival with **Dinah Washington** singing "some of the very best blues and swing ballads she has ever recorded . . . prime examples of the earthy, swinging, wailing vocals she does so expertly." (see p. 115)

- RCA Victor's **Peter Gunn** TV soundtrack disc marks a milestone in jazz for the home screen. "Composer Henry Mancini has come up with a frequently exciting score." (see p. 118)

JAZZ

• ART BLAKEY AND THE JAZZ MESSENGERS—Art Blakey (drums), Lee Morgan (trumpet), Benny Golson (tenor saxophone), Bobby Timmons (piano) Jymie Merritt (bass). Moanin'; Are You Real; Along Came Betty; The Drum Thunder (Miniature) Suite; Blues March; Come Rain Or Come Shine. **Blue Note 4003 $4.98**

Musical Interest: **High and hot**
Performance: **Generally impressive**
Recording: **Clear and close**

This is the best of the Art Blakey Jazz Messenger units since Horace Silver and Kenny Dorham were in the group a few years ago (Blue Note 1518). Much of the reason, not made sufficiently clear in the notes, is the unifying presence of composer-tenor-musical director Benny Golson. (Golson has left since this record was made, but will continue to write for the band.)

Golson is a forceful player who has not entirely resolved into one whole style his love for the older melodic tradition of Byas and Hawkins and the newer bursts of chord progressions of John Coltrane. Golson is, however, thoroughly integrated as a composer and band organizer. The relative freshness of much of the material here is due to him (he wrote all but one of the originals) as is the fact that the band plays *together* despite the long solos.

There are uneven places in the playing and writing (Bobby Timmons in particular has sounded better than this in recent concert appearances). The impact of the set as a whole is invigorating and entertaining. A high point is the *Blues March*. Lee Morgan gives strong evidence of his continuing growth; Merritt makes an impressive first appearance; and Blakey is as fiery as ever but more effective for having been prompted by Golson to conserve his flame some of the time. **N. H.**

• PORTRAIT OF ART FARMER with Art Farmer (trumpet), Hank Jones (piano), Addison Farmer (bass), Roy Haynes (drums). Stablemates; By Myself; Too Late Now & 5 others. **Contemporary C 3554 $4.98**

Musical Interest: **Top modern jazz**
Performance: **Excellent**
Recording: **Topnotch**

Art Farmer has the sort of taste in trumpet playing that Teddy Wilson has on piano (not that they share much else than a love for their music). Everything he does is marked by consideration, controlled emotion and a sense of planning. His solos have definite structure and a good example of this is *The Very Thought of You*. He can drive a group, too; witness the ending of *And Now. . . .* This is superior modern jazz combo work. **R. J. G.**

• SONNY SIDE UP featuring Dizzy Gillespie, Sonny Rollins and Sonny Stitt. After Hours; On The Sunny Side Of The Street; I Know That You Know & The Eternal Triangle. **Verve MG V-8262 $4.98**

Musical Interest: **Great**
Performance: **Vital and moving**
Recording: **Excellent**

This is a very successful follow-up to the previous Rollins-Gillespie meeting on Verve and it may very well be one of the most lasting LPs of the year. The *After Hours* track is a moving blues in the modern combination of deep swing and ultra-blue harmonies. Gillespie and Rollins both blow long, gripping choruses but Stitt (on tenor) is a disappointment. The rhythm section is fine, the sound is excellent and the impact of this track is considerably above average. The others, including the Gillespie vocal on *Sunny Side* are good, but not as outstanding as the reprise of Avery Parish's *After Hours*. For this performance alone, the LP is unique. **R. J. G.**

• BENNY GOLSON'S NEW YORK SCENE. Whisper Not; Just By Myself; Capri & 4 others. **Contemporary C 3552 $4.98**

Musical Interest: **Top modern jazz**
Performance: **Exciting**
Recording: **Clean**

Some of the very best young jazzmen have joined forces here to produce an eminently satisfying LP. Golson, one of the leading composers of jazz tunes, contributes several original compositions and plays tenor throughout. As a tenor soloist, he is just beginning to be recognized as important; his ballad style, as on *You're Mine You*, is very reminiscent of Lucky Thompson. Aided by trumpeter Art Farmer on all tracks, Golson has managed to produce the sort of modern jazz LP that one can play continually without tiring of; it is neither too deeply blue-ish nor too frantic. It reflects the taste and intelligence of the leader. **R. J. G.**

• ANDY GRIFFITH SHOUTS THE BLUES AND OLD TIMEY SONGS. Midnight Special; How Long Blues; Careless Love; I Want A Little Girl & 8 others. **Capitol T 1105 $3.98**

Musical Interest: **Surprising**
Performance: **Spirited**
Recording: **Live and clear**

This LP was a surprise to me; I had not expected to enjoy Griffith singing blues songs, but he turns out to have a natural, unpretentious and mellow voice that fits the blues like a glove and results in some really astonishing numbers. He sings *How Long Blues* like he had been a jazz singer all his life. Brownie McGhee's accompaniment,

when present, is an added dividend. Some of the tracks are not as rewarding as *How Long*, but the notes are delightful. **R. J. G.**

• **BLUES FOR DRACULA** featuring the Philly Joe Jones Sextet. Trick Street; Fiesta; Ow! & 2 others. **Riverside 12-282 $4.98**

Musical Interest: **Modern jazz only**
Performance: **Spotty**
Recording: **Good**

It takes a macabre sense of humor to appreciate the comic monologue about Dracula on the first track (monologist Jones also drums throughout.) The music tends to be a little frantic (Adderley is less restrained here than on his own LP) and Griffin again displays his great technique in long, frantic runs, but seemingly without any concept of form. For the bright piano of Tommy Flanagan, the humor and drumming of Jones, the LP is worth owning. **R. J. G.**

• **THELONIOUS MONK QUARTET—MISTERIOSO.** Thelonious Monk (piano), Johnny Griffin (tenor saxophone), Ahmed Abdul Malik (bass), Roy Haynes (drums). Nutty; Blues Five Spot; Let's Cool One; In Walked Bud; Just A Gigolo; Misterioso. **Riverside RLP 12-279 $4.98**

Musical Interest: **Monk is never dull**
Performance: **Not the best Monk combo**
Recording: **Adequate for a club date**

Monk's eighth Riverside album—his second recorded on the job at New York's Five Spot—is not one of his best. There is, for one thing, too little space for Monk's soloing and somewhat too much for tenor saxophonist Johnny Griffin. Griffin is impressive by means of his unabashedly emotional "cry" and his excellent timing. He does not always, however, convincingly tie together solos as long as those he takes here. He has improved in that the sustained cohesion of his solo in *Misterioso* is particularly memorable.

Haynes and Malik are good, but Wilbur Ware and Art Blakey have supported Monk more creatively in several previous albums. Monk is in good form, but he's been more hypnotic on earlier Riverside albums. **N. H.**

• **THE KING OF NEW ORLEANS JAZZ—JELLY ROLL MORTON** (piano) and various small combinations including Kid Ory, George Bryant, Geechy Fields (trombones); Omer Simeon, Darnell Howard, Barney Bigard, Johnny Dodds (clarinets), Lee Collins, George Mitchell, Ward Pinkett (cornets and trumpets), etc. The Chant; Doctor Jazz; Georgia Swing & 13 others. **Victor LPM-1649 $3.98**

Musical Interest: **Irreplaceable**
Performance: **Still alive**
Recording: **Good enough for the period**

An important reissue set of 1926-28 Jelly Roll Morton small combo sides. In addition to the durable appeal of Morton's compositions, there is much pungent improvising by Simeon, Mitchell, and several of the others. Like the Louis Armstrong Hot Five and the latter Charlie Parker-Dizzy Gillespie and Miles Davis Capitol units, this was one of the most vital recording small combos in jazz history. The recordings are a unique combination of advanced (for the time) pre-arranged frameworks and hot, spontaneous solos. **N. H.**

• **MA! THEY'RE COMIN' DOWN THE STREET** featuring the River Boat Five. South Rampart Street Parade; Someday Sweetheart; Tiger Rag; That's A Plenty & 5 others. **Mercury MG 20379 $3.98**

Musical Interest: **Party music**
Performance: **Spirited**
Recording: **Clean**

Traditional jazz fans will shun this like the plague, but it is enthusiastically played dixieland of the type that is familiar in fraternity houses from coast to coast and should be fun for dancing or listening during the rushing season. But let's face it—as jazz musicians, the River Boat Five are excellent showmen. **R. J. G.**

• **THE GREAT ARTIE SHAW** and His Orchestra, including The Gramercy Five. Rosalie; A Foggy Day; The Man I Love & 7 others. **Camden CAL-465 $1.98**

Musical Interest: **Still danceable**
Performance: **Good**
Recording: **Sound for the time**

This is a collection of Artie Shaw big band sides—plus two by The Gramercy Five—from 1938 to 1945. Shaw's clarinet is warm and effective, and most of the set reminds us of how competent a band organizer Shaw was. Like Benny Goodman, Shaw knew what he wanted and made sure he got it. There's not too much of jazz interest here although there is one Lips Page vocal and trumpet solo as well as some brief, brisk work by Roy Eldridge and other jazzmen. **N. H.**

• **NEWPORT '58** featuring Dinah Washington, Terry Gibbs, Max Roach and Don Elliott. Lover Come Back To Me; Back Water Blues; All Of Me & 3 others. **EmArcy MG 36141 $3.98**

Musical Interest: **Considerable**
Performance: **Spotty**
Recording: **On location**

On one side of this LP Dinah Washington sings some of the very best blues and swing ballads she has ever recorded. On the other, vibraphonist Terry Gibbs and an all-star group get so wild they are almost hysterical. But for Dinah's singing alone, the album is worth having. Her version of *Backwater Blues* as cut here and *All of Me* are prime examples of the earthy, swinging, wailing vocals she does so expertly. **R. J. G.**

• **JAZZ BEGINS—SOUNDS OF NEW ORLEANS STREETS; FUNERAL AND PARADE MUSIC**—The Young Tuxedo Brass Band. Just A Closer Walk With Thee; Panama; John Casimir's Whoopin' Blues & 10 others. **Atlantic 1297 $4.98**

Musical Interest: **The best available**
Performance: **Authoritative**
Recording: **Fine for outdoors**

This is a marvelous album of New Orleans funeral and parade music. Although the instrumentation has changed somewhat in sixty years (saxophones in place of alto and baritone horns), The Young Tuxedo Brass Band comes close, I would imagine, to the spirit and even the sound of those turn-of-the-century New Orleans brass bands which were a vital source of early jazz.

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Title	Musical Interest	Performance	Recorded Sound	Score
REVERIE—The Norman Luboff Choir The Lamp Is Low, Strange Music, No Other Love & 9 others. **Columbia CL 1256 $3.98**	✓✓✓✓	✓✓✓✓	✓✓✓✓	12
MALAGUEÑA—Percy Faith and his Orchestra Siboney, Malagueña, Mama Inez & 11 others. **Columbia CL 1267 $3.98**	✓✓✓	✓✓✓✓	✓✓✓✓	11
SOFT AND SUBTLE—The Guitars, Inc. Lazy Afternoon, El Combanchero, It Don't Mean A Thing & 9 others. **Warner Bros. B 1246 $4.98**	✓✓✓	✓✓✓✓	✓✓✓✓	11
THE SIGNATURES sign in—Vocal Group Just One Of Those Things, Tenderly, This Year's Kisses & 9 others. **Warner Bros. W 1250 $3.98**	✓✓✓	✓✓✓✓	✓✓✓✓	11
DANCE ALONG WITH THE LECUONA CUBAN BOYS Say Si Si, The Breeze And I, Siboney and 7 others. **ABC-Paramount ABC-230 $3.98**	✓✓✓	✓✓✓	✓✓✓✓	10
NEAR YOU—Roger Williams (Piano) with orchestra September Song, Volare, Deep Purple & 9 others **Kapp 1112 $3.98**	✓✓	✓✓✓✓	✓✓✓✓	10
SOUTHERN HOSPITALITY—Jeri Southern and Dave Barbour Trio Mad About The Boy, The Very Thought Of You, Ev'rytime We Say Goodbye & 9 others. **Decca DL 8761 $3.98**	✓✓✓	✓✓✓	✓✓✓✓	10
THE ROARING 20's—George Wright At The Mighty Wurlitzer Varsity Drag, I wanna Be Loved By You, Mississippi Mud & 11 others. **HiFirecord R 718 $4.95**	✓✓	✓✓✓✓	✓✓✓✓	10
HALLS OF IVY—The Gene Lowell Chorus Whiffenpoof Song, Sweetheart Of Sigma Chi, Juanita & 9 others. **Warner Bros. W 1244 $3.98**	✓✓	✓✓✓	✓✓✓✓	9
LITTLE WHITE LIES—Dick Haymes I Still Get A Thrill, Sunday, Monday Or Always, Too Late Now & 9 others. **Decca DL 8773 $3.98**	✓✓	✓✓✓✓	✓✓✓	9
MISS WONDERFUL—Peggy Lee with Sy Oliver Orchestra They Can't Take That Away From Me, Mister Wonderful & 10 others. **Decca DL 8816 $3.98**	✓✓	✓✓✓	✓✓✓✓	9
MORE OF LES—Les Paul and his Trio Begin The Beguine, Dark Eyes, Blue Skies & 9 others. **Decca DL 8589 $3.98**	✓✓	✓✓✓	✓✓✓✓	9
ORGAN ON THE MARCH—John Gart (Conn Electronic Organ) with Minute Man Turkish March, Pomp And Circumstance, Espani Cani & 14 others. **Kapp 1119 $3.98**	✓✓	✓✓✓	✓✓✓✓	9
POLKA NIGHT—Ray Budzilek Band Christina's Polka, Speedline Polka, Monopol Polka & 9 others. **Capitol T 1104 $3.98**	✓✓	✓✓✓	✓✓✓✓	9
YODELERS FROM AUSTRIA—Rudi and Inge Meixner Ten selections with accordion and bass guitar accompaniment. **Westminster WP 6104 $3.98**	✓✓	✓✓✓	✓✓✓	8
BOPPIN' AND A STROLLIN'—Leonard James Orchestra Cornfield, One O'Clock Stomp, Chicken Hop & 11 Others. **Decca DL 8772 $3.98**	✓	✓✓	✓✓✓	6

Musical Interest:	**Excellent** ✓✓✓✓	**Pleasing** ✓✓✓	**Fair** ✓✓	**Disappointing** ✓
Performance:	**Superb** ✓✓✓✓	**Good** ✓✓✓	**Adequate** ✓✓	**Dull** ✓
Recorded Sound:	**Brilliant** ✓✓✓✓	**OK** ✓✓✓	**Fair** ✓✓	**Poor** ✓

credit for the excellent balance of the recording. The band may sound somewhat "ragged" to "modern" ears, but it projects a folk-like authenticity together with a love of ensemble playing that make this album much more alive and enjoyable than many more precise, technically accurate bands. This is now the best New Orleans brass band recording available. Extraordinarily handsome four-panel packaging with front and back cover consisting of a Morton Roberts' painting of a New Orleans parade and its second line that originally appeared in *Life*. **N. H.**

POPS

• **OSCAR BRAND — GIVE 'IM THE HOOK!** Mrs. Murphy's Chowder; Don't Swat Yer Mother; Come Home, Father & 16 others. **Riverside RLP 12-832 $4.98**

Musical Interest: **Are you kidding?**
Performance: **Could be better**
Recording: **Star billing**

Subtitled "The Songs That Killed Vaudeville," the program consists mostly of the lachrymose and mock-lachrymose ballads of the vaudeville entertainers from the mid-1800's to the early days of the current century. The songs are fun to hear, but they should be performed by someone with a greater appreciation for the material. Primarily a folk singer, Oscar Brand has a regrettable tendency toward hoking up already hokey numbers, and seems to be comfortable only when doing such a piece as the spiritual-inspired *Oh, Dem Golden Slippers*. **S. G.**

• **THE SONG IS JUNE! JUNE CHRISTY (vocals) with Orchestra Conducted by Pete Rugolo.** Spring Can Really Hang You Up The Most; I Remember You; Saturday's Children & 7 others. **Capitol T 1114 $3.98**

Musical Interest: **Moderate**
Performance: **Sincere but limited**
Recording: **Very live**

June Christy continues working hard to improve, and she has. However, her style still remains stolid rhythmically. The quality of her voice is attractive, but her use of it is so stiff and unvarying that it becomes dull after a time. She is competent as a jazz-influenced pop singer, but remains of little importance in jazz itself. **N. H.**

• **TAKE ONE!—DONNA HIGHTOWER (vocals) with Joe Wilder (trumpet), Mundell Lowe (guitar), Hank Jones (piano), George Duvivier (bass), Don Lamond (drums), Ben Webster (tenor saxophone).** Lover, Come Back To Me; Too Young; Trouble In Mind & 9 others. **Capitol T 1133 $3.98**

Musical Interest: **Background's best**
Performance: **Promising**
Recording: **Excellent**

Donna Hightower sounds as if she came from a background in gospel singing. She also knows more than a little about the blues (*Baby, Get Lost*, for example.) Her work, not yet matured, has drive and warmth. Her phrasing, however, is often tricky rather than an organic part of a cohesive, personal singing style. She has apparently been strongly influenced by Dinah Washington. Like Dinah, she sometimes cuts off her phrases as if with a machete. She has potential.

The instrumental support is superior, and Capitol ought to treat more of its singers this well. Ben Webster, by the way, is not identified. The notes could have given us some biographical information about Miss Hightower. **N. H.**

• **LUSH INTERLUDE, The Music of Stan Kenton.** Interlude; Opus In Pastels; Theme To The West; Artistry In Rhythm & 6 others. **Capitol T 1130 $3.98**

Musical Interest: **Mildly pop**
Performance: **Slick**
Recording: **Superb**

Kenton fans will consider this a forced bid for commercial record sales by their Hero. Actually, it's a pleasantly intriguing strings and trombones set of reprises of some of the best known Kentonian classics such as *Artistry in Rhythm* and *Concerto To End All Concertos*. They are quite palatable, if the standard is neither modern jazz nor Kenton's past work, and they should have some popular appeal. The recording is really superior. **R. J. G.**

• **. . . FROM THE "HUNGRY I"—THE KINGSTON TRIO**—Dave Guard, Bob Shane and Nick Reynolds (vocals) with all three on guitar. Guard and Shane double on banjo; and Reynolds on bongos and conga drums. Dorie; New York Girls; Shady Grove & 9 others. **Capitol T 1107 $3.98**

Musical Interest: **Broad**
Performance: **Entertaining**
Recording: **Good**

Recorded during a performance at the "hungry i" in San Francisco, this is an above average illustration of the growing place in show business for singers of folk songs who do not take themselves too seriously too long. This is the trio of young men which recently enjoyed a national hit in *Tom Dooley* and has been working successfully in those night clubs across the country that cater to intellectuals and to those who'd like to be.

Their program is intelligently balanced and includes dramatic, sardonic, happily extrovertish material and other categories of folk tunes from a number of cultures. This is not folk singing on an especially high aesthetic level—and it's certainly not ethnic—but it's fun. There are also incisive, Mort Sahl-like introductions. **N. H.**

• **RAYMOND LEFEVRE AND HIS ORCHESTRA—THE DAY THE RAINS CAME.** Our Garden; Pardon; Around The World & 9 others. **Kapp KL-1103 $3.98**

Musical Interest: **Agréable**
Performance: **Aussi**
Recording: **Comme il faut**

Spotlighting twenty violins that swoop, swirl and fly through hoops, Raymond Lefevre presents a pleasantly lush package of melodies that are either French by birth or adoption. Mostly waltzes and tangos, of course, with the title piece ever so politely rocked and rolled. **S. G.**

• **MOHAMMED EL BAKKAR AND HIS ORIENTAL ENSEMBLE — THE MAGIC CARPET.** Ali Baba; El Genie; Ma Layish & 9 others. **Audio Fidelity AFLP 1895 $5.95**

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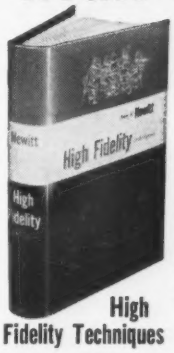
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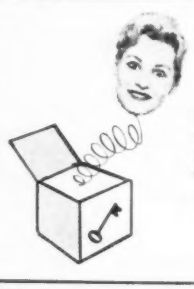
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Musical Interest: **Casballads**
Performance: **For the slave market set**
Recording: **Perfect**

For some time now, Audio Fidelity's Arabian knights, Mohammed el Bakkar and Sidney Frey, have been extracting heady quantities of musical hashish from the countries of the Middle East, and their latest creations are full of the same lively, insinuating rhythms found in previous releases. The performances all have the unmistakable Levantine flavor, even though one number, *Cha Cha of the Pharoah*, turns out to be a wild attempt to mix the waters of the Caribbean with those of the Nile. **S. G.**

• **NEW IN TOWN** featuring Ed Townsend. Till The End Of Time; In The Still Of The Night; Prisoner Of Love & 9 others. **Capitol T 1140 $3.98**

Musical Interest: **Limited**
Performance: **Spotty**
Recording: **Clean and live**

This LP is neither all out pop singing nor a rock 'n roll appeal to the youth. It's a mixture of both and Townsend, who sings very well indeed, in a clean, emotion-laden voice on *In The Still Of The Night*, seems ill at ease on the rock 'n roll-ish *Prison Song*. Nelson Riddle's backing is good throughout. **R. J. G.**

• **MEREDITH WILLSON'S MARCHING BAND.** Liberty Bell; Yankee Doodle; Piet Hein & 14 others. **Capitol T-1110 $3.98**

Musical Interest: **Sufficient**
Performance: **Steps lively**
Recording: **Great**

Ever since *Seventy-Six Trombones*, it became almost inevitable that Meredith Willson would someday stop counting his profits long enough to record an album of marches, and here it is. The first side covers six by Sousa all performed in their original versions, while the second is devoted to ten marches associated with famous struggles against oppression. This side ends with an original by Mr. Willson, *The Freedom Song*, a fairly naïve notion featuring the word "freedom" shouted out in forty-four different languages. Should be ideal for stereo, though. **S. G.**

STAGE, SCREEN, TV

• **AUNTIE MAME (Bronislau Kaper).** Soundtrack recording with Orchestra, Ray Heindorf cond. **Warner Bros. W 1242 $3.98**

Musical Interest: **At times**
Performance: **Sound stage approach**
Recording: **Excellent**

At first glance, there would seem to be a certain logic in having a score accompanying the antics of Auntie Mame written by a man named Kaper. However, while the main theme is properly urbane, it fails completely to capture any of the madcap quality of Patrick Dennis's well-known character, and whatever humor the score possesses may be found only fitfully breaking through in those descriptive passages that underscore a drinking spree and a fox hunt. **S. G.**

• **HIGH BUTTON SHOES (Jule Styne-Sammy Cahn).** Original cast recording with Phil Silvers, Nanette Fabray, Mark Dawson, Lois Lee, Jack McCauley, Johnny Stewart, with Orchestra and Chorus, Milton Rosenstock cond. **RCA Camden CAL 457 $1.98**

Musical Interest: **Still has it**
Performance: **Perfect cast**
Recording: **Satisfactory**

It had *Papa, Won't You Dance With Me?* and *I Still Get Jealous*, and Phil Silvers and Nanette Fabray, and racked up 727 performances before calling it quits on Broadway. That was more than ten years ago, and while *High Button Shoes* is hardly one of the most memorable of musicals, listening again to eight of its songs proves it still has, aurally at least, qualities of charm and humor that are pretty irresistible. The above mentioned duets between Miss Fabray and Jack McCauley are as delightful as ever, while Mr. Silvers does a particularly good job at hacking away at old school ties in *Nobody Ever Died for Dear Old Rutgers*. **S. G.**

• **THE MERRY WIDOW (Franz Lehár-Adrian Ross).** Kitty Carlisle, Wilbur Evans, Felix Knight, Lisette Verea, with Orchestra and Chorus, Isaac Van Grove cond. **Decca DL 8819 $3.98**

Musical Interest: **Champagne**
Performance: **Good vintage**
Recording: **Still tasty**

This recording is a re-issue of one made in 1944, and it succeeds splendidly in capturing all the theatrical gaiety of a work that is surely the apotheosis of the Viennese operetta. **S. G.**

• **PETER GUNN (Henry Mancini).** Television soundtrack recording with Orchestra, Henry Mancini cond. **RCA Victor LPM-1956 $3.98**

Musical Interest: **Arresting**
Performance: **Very effective**
Recording: **Couldn't be better**

Utilizing jazz for background music has been done before on television, though mostly in isolated sequences. For *Peter Gunn*, however, Henry Mancini has composed all the accompanying themes in the jazz idiom and has come up with a frequently exciting score. As might be expected, the musical moods dwell pretty exclusively on the ominous and the bluesy. **S. G.**

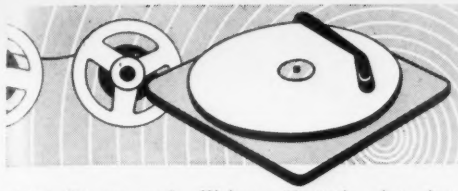
• **"THE TELL-TALE HEART;" "ANNABEL LEE;" "SILENCE"** (Edgar Allan Poe). James Mason, with Buddy Cole (organ). **Decca DL 9062 $4.98**

Dramatic Interest: **Very little (both)**
Performance: **Overwrought (Moorehead) Adequate (Mason)**
Recording: **Satisfactory (both)**

When *Sorry, Wrong Number* was first performed over the radio, it was a tour de force of virtuoso acting in which the suspense was skilfully built up by contrasting the hysteria of an invalid woman with the maddeningly calm voices heard over a telephone as she attempts to tell people of a planned murder. Homicide has also been committed by this version, so hacked up that there is neither suspense nor credibility in the tale anymore.

The readings by James Mason are all right, but the cheap organ effects almost ruin them. **S. G.**

(*Continued on page* 120)



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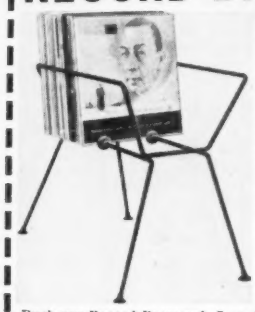
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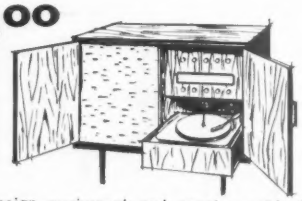


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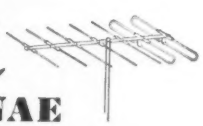


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(Continued from page 118)

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Musical Interest: **Trick but few treats**
Performance: **Adequate**
Recording: **Shrill**

This is a collection based, for the most part, on musical tricks and heavily commercial arrangements, utilizing at various times "four guitarists, three drummers, one bass player and eight vocalists." Solo guitar is Mr. Mure. The set displays a notably low level of invention and the electronic sounds are often unlovely. The voices are the most palatable ingredients of a contrived hash.
N. H.

TONY PERKINS—FROM MY HEART with Urbie Green and his Orchestra. The Careless Years; Taking a Chance On Love; Swinging On a Star & 9 others.
RCA Victor LPM 1679 $3.98

Musical Interest: **N.G. to O.K.**
Performance: **Indifferent**
Recording: **Satisfactory**

When he appeared in the Pulitzer Prize Play, *Look Homeward, Angel*, Mr. Perkins was known as Anthony. When he cuts records, he is called Tony. I liked him better as Anthony.
S. G.

JACK LEMMON—A TWIST OF LEMMON with Orchestra, Marion Evans cond. What Is There to Say?; Bidin' My Time; Fine and Dandy & 9 others.
Epic LN 3491 $3.98

Musical Interest: **Mostly standards**
Performance: **Below standard**
Recording: **All right**

Jack Lemmon is another West Coast actor who likes to sing. He also likes to play the piano. His vocal delivery is marked by a certain brashness of attack which is probably necessary, and also an occasional Peck's bad boy approach which is somewhat embarrassing.
S. G.

GYPSY ROSE LEE — THAT'S ME ALL OVER with Orchestra, Tony Cabot cond. A House Is Not a Home; Flings; The Heart Is Quicker Than the Eye & 9 others.
Westminster WP 6093 $3.98

Musical Interest: **Are you kidding?**
Performance: **Should be seen**
Recording: **Adequate**

Aurally, at least, Miss Gypsy Rose Lee, the celebrated *sprechstimme* stripper, turns out to be a fairly dull and tasteless performer. Her repertory consists of off-color show tunes, plus some specialty material that is even further off. Among the latter group are two of her own lyrical contributions, *I Can't Strip to Brahms* (clever stuff like rhyming "Rimsky-Korsakov" with "corset off") and *The Psychology of a Strip-Tease Dancer*, which has at least a peeling acquaintance with Rodgers and Hart's *Zip*. The noteworthy jacket cover contains a self-censoring item, "Restricted from Air-Play," that is a masterpiece of inverse optimism, among other things.
S. G.

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AESTHETICIANS: Abstractions created from free questionnaire. Box 2301, Norman, Oklahoma.

ENGINES OHV V8's. All Popular Makes 1956, 1959. Ledbetter Enterprises, 1015 West 17th, Texarkana, Texas.

BUY Surplus Jeeps, tractors, winches, pumps, tools, hydraulics, electronics, boats, typewriters, generators wholesale direct from government. List and procedure $1.00. Aviation Surplus, Box 8-ZD, Thomasville, Penna.

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THE Law of Life Revealed and How to Apply it. $1.00. The Open Way, Celina, Tennessee.

BARBELLS, Courses, Apparatus. Catalogue 10¢. Good Barbell Co., Dept. D., Siloam Springs, Arkansas.

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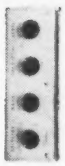
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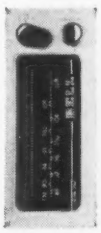
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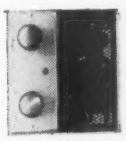


Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of Hi Fi REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.



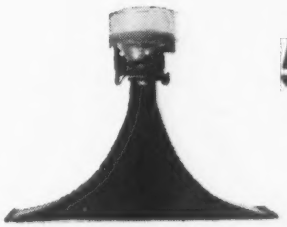
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Hi Fi REVIEW
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CHURCH STREET STATION
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Speaker Testing—The Final Word

• Critics of my recent comments in regard to so-called consumer testing laboratory appraisals and recommendations for hi-fi speaker systems proclaim "Unless you have something better to offer, don't criticize." Proponents of such sentiments have entirely missed the points of my discussion. They are: A. The results recently published by a well-known consumer testing laboratory are *unfair* in that a few random speaker systems and individual speakers were tested and very pointed recommendations made from this small sample. B. To make specific recommendations as to what the public should buy is ridiculous in the first place. Knowledgeable audiophiles are aware that no two speaker systems sound alike. There is really no reason why they should since they are engineered to cater to a wide variety of tastes and listening habits. There is yet to be any reasonable explanation why the listening public must hear just like a "panel" in a consumer laboratory.

Contrary to opinion in some quarters, I have not been alone in questioning the propriety of publishing obviously biased speaker recommendations. With the exception of one magazine, all contemporary hi-fi publications have editorialized on this problem. Some comments have been much stronger than my own and a few, a little weaker. It was left, however, to Herb Teison of HIGH FIDELITY TRADE NEWS to take the bit in his teeth and conclusively demonstrate the fallacy of consumer-type reports. In January, acting in behalf of TRADE NEWS, he invited a panel of nine people to judge the sound of six different, variously-priced, popular make speaker systems.

The panel members were not told in advance the speaker systems that would be employed, nor were they observable during the test. In order to insure the accuracy of the findings each speaker system was assigned an arbitrary letter designation. Two of the systems were replayed during the test. These acted as "controls" inasmuch as the panel was not told when the replays were to occur. There are two obvious reasons for this formality: 1) some members of the panel might pre-judge performance on the basis of personal preferences, and 2) the design and esthetic appeal of the enclosure itself are known to influence the "apparent goodness" of the sound produced. This is obviously in contradiction to the methods employed by other so-called panels where the systems are in the open and immediately visible. Each speaker system was fed from an identical amplifier setup, consisting of six Marantz preamplifiers and six Marantz 40-watt power amplifiers. The six-minute program heard through each system was prerecorded on a continuous tape. This was played back through an Ampex 350-S at 15 ips. Speaker balancing and sound levels were preset with the aid of a laboratory survey meter (General Radio). Qualified audio engineers supervised all aspects of the test.

The program material had been selected to demonstrate the capabilities of speaker systems and to evidence the demands that would be made upon them. The continuous tape contained excerpts from *Petrouchka*, *Pictures at an Exhibition*, and selections performed by Frank Sinatra, Stan Kenton and Eleanor Steber. Panel members were requested to rate each system for eight specific qualities: extreme bass, bass, middle range, high frequency, extreme high frequency, transient response and directionality of highs (if observable). The rating categories were: "very good," "good," "fair," and "poor."

The nine panel members and their preferences by letter were:

Miss Joyce Avery—Audio Engineer, proprietor of a recording studio. (D, A/C, E, F, B)

Mrs. Beverly Elkan—housewife. (B, A, D, C, F, E)

Lino G. Ferrari—designer, hi-fi fan extraordinary. (D, E, A/B, F, C)

O. P. Ferrell—Editor, HIFI REVIEW. (B, E, C, D, A, F)

C. G. McProud—Publisher/Editor, AUDIO. (B/E, C, F, D, A)

Les Paul—musician and recording personality. (C, D, E, B, F, A)

John Sommerer—Manager of Quality, RCA Victor, Vik and Camden records. (E, C, D, F, B, A)

John Stix—TV, stage, motion picture director. (D, B, E, A, F, C)

Emanuel Vardi—A&R, Audio Fidelity Records. (D, E, B, A, C, F)

What do results like these mean? There are very few areas of agreement in just what constitutes a "good" or a "bad" speaker system. Both women, for example, thought that system "A" rated fairly high, but Les Paul, John Sommerer and C. G. McProud thought it least acceptable of the batch. On the other hand, system "D," to Miss Avery, L. G. Ferrari, John Stix and Emanuel Vardi, was the best of the group. This is in rather shocking contrast to the opinion of the two hi-fi magazine editors, both of whom rated the "D" system as a "poor fourth" in appeal. System "C" ran the whole gamut from first choice (1 listener), second choice (3 listeners), third choice (1 listener), fourth choice (1 listener), fifth choice (2 listeners) and sixth choice (1 listener). How then can any consumer-testing laboratory tell the audiophile which speaker system he should buy? The vagaries of the produced sounds must always be taken into careful consideration. As my colleague, David Hall, has indicated in his editorial on page 6—no two critics hear the same thing. Thus, if you are considering the purchase of a speaker system, big or small, listen to it first. Ultimately your ear is what the system must please. No one can predict—not even the audiophile himself—just which system will sound best.

Several days later each panel member was told which speaker system represented his first choice. The punch line to this whole editorial—the rather startling fact that Mrs. Elkan, Mr. McProud and yours truly preferred a speaker system which CONSUMERS UNION virtually ripped apart and accorded its infamous "Not Acceptable" rating.

"Now, I must tell you, I have heard a speaker system that approaches the authenticity of concert hall performance."

. . . says Mischa Elman, the internationally renowned violinist, now celebrating the 50th anniversary of his American debut. Mr. Elman is an artist whose preference for concert hall performance over recorded music is a matter of public record. His enthusiasm after hearing the TMS-2 in his home is shared by many other leading artists, musical authorities and audio experts who also subjected the TMS-2 to critical listening tests under at-home conditions.

THIS IS IT!

University's 'Trimensional' Stereo Speaker THE NEW TMS-2

PATENT APPLIED FOR





TMS-2 with deflector doors closed for monophonic use

A STEREO SPEAKER SYSTEM THAT COMBINES . . .

- Two complete speaker systems in one enclosure
- Unprecedented compactness - only 30" wide, 25" high, 12½" deep
- A third dimension to stereo sound . . . DEPTH
- Placement **anywhere** in a room
- Use for **both** monophonic and stereophonic reproduction
- Uncompromised quality at an attractive price

Here is the most significant loudspeaker achievement since the advent of popular stereo . . . a University development which, at last, actually eliminates *all* the problems of placement, space limitations, decor and cost . . . but most important of all, produces a new kind of stereo sound . . . the authenticity of concert hall *depth*.

COMPACT By utilizing the exclusive *dual voice coil* feature of the C-12HC woofer, only one bass enclosure and woofer are required to handle the entire low frequency range of both stereo channels. Extended, undistorted bass is superbly reproduced by making use of the RRL enclosure design so successfully employed in University's Ultra Linear Response systems. *See fig. 1.*

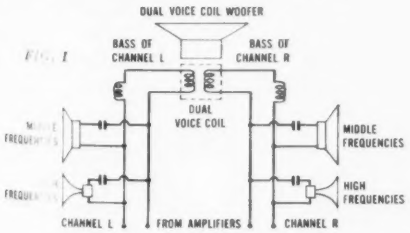


FIG. 1

REALISTIC STEREO Unusual breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates from the rear of the enclosure; specially designed separate mid-range and tweeter units for each channel project sound from the sides of the cabinet. By adjusting the deflector doors, the amount of stereo spread can be increased or decreased, as desired, according to the nature of the program . . . full deflection for opera or major orchestral works, less deflection for chamber music or soloist. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. *See fig. 2.*

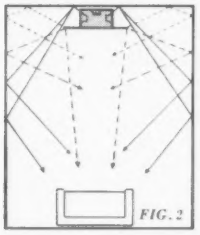


FIG. 2

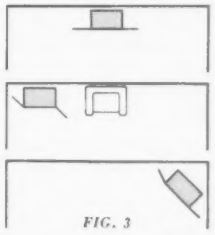


FIG. 3

USE ANYWHERE The unique design of the TMS-2 provides you with two distinct advantages: place it in a corner or *anywhere* along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are *no particularly critical listening positions,* you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

MONOPHONIC OR STEREOPHONIC With deflectors closed, the TMS-2 is an outstanding, wide-range monophonic speaker system. "PRESENCE" and "BRILLIANCE" controls are provided for both sets of mid and high frequency speakers. In addition to being used for balancing the system to room acoustics and personal taste, these controls and the deflectors may be adjusted to produce a full, very pleasing stereo-like effect when using monophonic program material. Whether you start your high fidelity system with monophonic equipment, or go right into a stereo setup, the TMS-2 is the best investment you can make, because it is equally "at home" with any kind of program material, and no further additions to the speaker system are ever required.

DESIGNED RIGHT - PRICED RIGHT Flawlessly designed along simple, classical lines, beautifully proportioned to compliment the most exacting taste, the TMS-2 will enhance any decor. In fact, it looks more like a piece of fine furniture than a typical speaker cabinet. Breathtaking in its performance . . . beyond the scope of conventional monophonic or stereophonic reproduction, the engineering concept of the TMS-2 eliminates redundant components; makes use of the latest, most advanced acoustic principles. RESULT: the ultimate in uncompromised value. *In Mahogany —$258, Blonde or Walnut—$263, User Net.*

See and hear the TMS-2 at your dealer . . . NOW! You too, will agree with musical and audio experts that it marks one of the most extraordinary advances in high fidelity and stereo history!

University®

UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N.Y.



the case of the stereo

HUMMMMMMING BIRD

or MAGNETIC *vs* CERAMIC

You may have been reading many controversial advertisements as to the merits of various stereo cartridges . . . namely, the magnetic version vs. the ceramic version. Qualified claims are made by their manufacturers . . . and most are accurate. But how a specific cartridge *sounds* in your stereo system is really the criterion. Let's consider the real facts:

IT'S A FACT! Audio Engineers agree that magnetic stereo cartridges are excellent, costly . . . but burdened with *hum*. Tests prove that the new Electro-Voice Magneramic cartridge is completely hum-free. No motor or line hum can possibly be introduced to mar soft record passages, because the Magneramic is *non-inductive*.

IT'S AN ENGINEERING AXIOM! The simpler the design of a precision product, the less chance there is of manufacturing defect. Magnetic stereo cartridges are far more complicated than the comparable Electro-Voice Magneramic stereo cartridge. With E-V, you are assured years of trouble-free, high fidelity stereo performance.

IT'S POSITIVE! When the Electro-Voice corps of 60 engineers began intensive scientific stereo studies, they had the choice of either designing a magnetic or a ceramic cartridge. Knowing that two of the most vital factors for true audio reproduction were lack-of-hum and trouble-free performance, they took the positive approach and produced a stereo cartridge incorporating simple elements permitting positive, stable control for uniform output.

And so, with the advent of stereo, Electro-Voice introduced an entirely new concept in ceramic cartridges . . . a true high-fidelity series . . .

THE E-V MAGNERAMIC



which will consistently outperform the best magnetics and do away with the "hummingbird" in your stereo system.

Choose the Magneramic . . . a new improved E-V stereo cartridge which plugs directly into magnetic inputs. See why it's the choice of so many FM stations for critical stereo broadcasts:

- ✓ NO HUM
- ✓ BEST CHANNEL SEPARATION
  Over 25 db isolation between channels
- ✓ HIGHEST COMPLIANCE
  Horizontal and vertical compliance equal to or surpasses the best magnetic cartridges
- ✓ WIDEST RANGE FREQUENCY RESPONSE
  Far in excess of any monaural (monophonic) or stereo record
- ✓ FLATTEST RESPONSE TO WESTREX 1A VELOCITY CURVE
  From 20 cps to beyond audibility
- ✓ HIGH 20 MILLIVOLTS OUTPUT
  All the voltage you need . . . and then some
- ✓ PROVEN SUPERIOR
  for conventional monophonic records as well as stereo records
- ✓ GUARANTEED OR YOUR MONEY BACK
  We invite you to try an E-V Magneramic, with E-V's unqualified guarantee backed by over 30 years as a manufacturer.

Give the Magneramic a thorough listening test. If for any reason you aren't completely convinced of its superiority, your FRANCHISED Electro-Voice dealer is authorized to give you a full refund.

Step up to the excitement of stereo . . . step up to Electro-Voice Stereo . . . the industry's standard. Over a half-million in use, more than the total of all other stereo cartridges combined, attest to its acceptance as stereo's standard. Choose either the E-V *Magneramic* for magnetic inputs or the E-V *Standard* Stereo Cartridge for non-magnetic inputs.

21 MD with 0.7 Mil Diamond Stylus, net $19.50; 26 MDST Turnunder with 0.7 Mil Diamond Stylus, and 3-Mil Sapphire Stylus for 78 R.P.M.'s, net $22.50; 21 MS with 0.7 Mil Sapphire Stylus, net $9.90; 26 MST Turnunder with 0.7 Mil Sapphire Stylus, and 3-Mil Sapphire Stylus for 78 R.P.M.'s, net $12.90.

GOOD STEREO DEPENDS ON THESE VITAL FEATURES: FREQUENCY RESPONSE, 20-16,000 cps flat (Westrex 1A); ELEMENTS, 2 PZT Ceramic; OUTPUT VOLTS, 20 mv. Nominal; COMPLIANCE, 2 x 10-6 cm/dyne; WEIGHT, 3.4 Grams; TRACKING FORCE, 4-6 Grams; CHANNEL SEPARATION, 25 db at 1 KC; MOUNTING, EIA (RETMA) Standard 1/2"-7/16" Center; STYLUS, .7 Mil (Diamond or Sapphire); OUTPUT TERMINALS, Standard .050 Connectors; IMPEDANCE OR LOAD, 22,000 ohm or higher magnetic input.

See your High Fidelity Specialist or write Dept. HR-4

Electro-Voice®

INC., BUCHANAN, MICHIGAN

Over ½ Million In Use . . .
MORE THAN ALL OTHERS COMBINED